

The Musical World.

(REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER.)

"THE WORTH OF ART APPEARS MOST EMINENT IN MUSIC, SINCE IT REQUIRES NO MATERIAL, NO SUBJECT-MATTER, WHOSE EFFECT MUST BE DEDUCTED: IT IS WHOLLY FORM AND POWER, AND IT RAISES AND ENNOBLES WHATEVER IT EXPRESSES."—*Goethe*.

SUBSCRIPTION, FREE BY POST, 20s. PER ANNUM.

Payable in advance by Cash or Post-Office Order to DUNCAN DAVIDSON & CO., 244, Regent Street, London, W

VOL. 50—No. 15.

SATURDAY, APRIL 13, 1872.

PRICE { 4d. Unstamped.
5d. Stamped.

HER MAJESTY'S OPERA, THEATRE ROYAL, DRURY LANE.

PROSPECTIVE ARRANGEMENTS.

Second Appearance of *Mdlle. Marie Marimon*.
THIS EVENING (SATURDAY), APRIL 13, Donizetti's
Opera, "LA FIGLIA DEL REGGIMENTO." Tonio, Signor Fancelli;
Sergente Sulpizio, Signor Agnesi; Un Paesano, Signor Rinaldini; Ortenzio, Signor
Zoboli; Caporale, Signor Casaboni; La Marchesa, *Mdlle. Bauermeister*; and
Maria, *Mdlle. Marie Marimon* (her second appearance this season). To conclude
with the Cloister Scene from Meyerbeer's Opera, "ROBERT LE DIABLE," in-
cluding the Ballet and the "Resuscitation of the Nuns." Elena, *Mdlle. Blanche*
Ricola; Roberto, Signor Viziani; Bertramo, Signor Foll.

NEXT WEEK

Mdlle. Tietjens, *Mdlle. Colombo*, *Madame Trebelli-Bettini*.
On THURSDAY NEXT, April 16, will be presented Meyerbeer's opera, "LES
HUGUENOTS." Raoul di Nangis, Signor Fancelli; Il Conte di San Bris, Signor
Agnesi; Il Conte di Nevers, Signor Mendioros; De Cosse, Signor Sinigaglia;
Tavannes, Signor Rinaldini; De Retz, Signor Zoboli; Meru, Signor Casaboni;
Marcello, Signor Foll; Urbano, *Madame Trebelli-Bettini* (her first appearance
this season); Margarita di Valois, *Mdlle. Colombo*; Darnay, Onore, *Mdlle. Bauer-*
meister; and Valentina, *Mdlle. Tietjens*. The incidental divertissement will be
supported by *Mdlle. Blanche Ricola* and the Corps de Ballet.

Mdlle. Marie Marimon.

Notice.—In consequence of the extraordinary enthusiasm displayed on TUESDAY
EVENING, on the *re-entrée* of this highly-gifted artist, the director begs to announce
that she will repeat the part of Amlia, in "LA SONNAMBULA," next THURSDAY
EVENING, the 18th inst.

Third Appearance of *Mdlle. Marie Marimon*.—Subscription Night.
On THURSDAY next, April 18th, will be presented Bellini's Opera, "LA SON-
NAMBULA." Elvino, Signor Fancelli; Il Conte Rodolfo, Signor Agnesi; Alessio,
Signor Casaboni; Un Notaro, Signor Rinaldini. Lisa, *Mdlle. Bauermeister*; Teresa,
Mdlle. Rita; and Amlia, *Mdlle. Marie Marimon* (her third appearance this season).
The doors will open at Eight o'clock, and the Opera will commence at half-past
Eight. Prices—Stalls, 21s.; Dress Circle, 10s. 6d.; Amphitheatre Stalls, 7s. and
5s.; Gallery, 3s.

Applications for Boxes, Stalls, and Prospectuses to be made to Mr. Bailey, at the
Box Office of Her Majesty's Opera, Drury Lane, which is open daily from Ten till
Five; at the principal Music-sellers and Librarians.

CRYSTAL PALACE—THIS DAY—TWENTY-

FIFTH SATURDAY CONCERT.—*Mdlle. Colombo*, *Mdlle. Anna Remd* (her
first appearance), Signor Mendioros. Solo pianoforte, Miss Emma Brandes;
Symphony "Eroica," Beethoven; Pianoforte Concerto in A, Schumann; overture,
"Preciosa," Weber; "Overture di Ballo," Sullivan. Conductor—Mr. MAHER.
Admission Half-a-crown, or by Guinea, Season Tickets; stalls, Half-a-crown.

MDLLE. CARLOTTA PATTI.

MDLLE. CARLOTTA PATTI will shortly arrive in
London, and would accept Engagements for a limited number of Public and
Private Concerts. Applications to be made to Mr. Maurice Strakosch, 106,
Boulevard Haussmann, Paris.

HERR AND MADAME SAUERBREY beg to

announce that their EVENING CONCERT will take place at the QUEEN'S
CONCERT ROOMS, HANOVER SQUARE, on TUESDAY, April 23rd, 1872, to commence at
Eight o'clock. Under the patronage of—

Her Grace THE DUCHESS OF NORTHUMBERLAND.

The Right Hon. THE COUNTESS OF HADDINGTON.

The Right Hon. the COUNTESS OF ARLINE.

The Lady ELIZABETH CAMPBELL.

The Lady BLANCHE BALFOUR.

Vocalists—Miss Katharine Poyntz, Madame Sauerbrey, Mr. Cummings, and Mr.
Maybrick. Violin—Herr Straus. Pianoforte—Herr Sauerbrey, and his pupils
Miss Marian Rock and Miss Amy Stewart. Conductors—Signor Fiori and Herr
Sauerbrey. Stalls, 10s. 6d.; unserved seats, 5s. Tickets may be obtained of Herr
E. Sauerbrey, 18, Springfield Road, St. John's Wood, N.W.

QUEEN'S CONCERT ROOMS, HANOVER SQUARE.—

Miss HELEN HOGARTH (Mrs. R. C. Honey) begs to announce that her
ANNUAL CONCERT will take place on SATURDAY MORNING, April 20th, to com-
mence at half-past Two precisely. Artists—Mesdames Lemmens-Sherrington,
Liebhart, Edith Wynne, Katharine Poyntz, Ransford, Thaddeus Wells, Helen
D'Alton, A. de Burgh, Rosamunda Doris, and Patey; Messrs. Sims Reeves, Frank
Elmore, Nordholm, Carl Bohrer, Owen, and Patey. Instrumentalists—Miss
Linda Scates, Miss Georgina Well, Mr. W. Coenen, and Signor Tito Mattoli;
Messrs. Edward Howell, Val. Nicolson, and John Thomas. Conductors—Mr. W.
Ganz, Mr. Emmanuel, Herr Lehmeier, Herr Eisoldt, and Mr. Hargitt. Stalls,
10s. 6d.; unserved seats, 5s.; orchestra, 1s. Tickets to be obtained of Mrs.
Roney, 6, Chalot Terrace, Regent's Park Road; at Austin's Ticket Office, St.
James's Hall; Mr. Hall, Hanover Square Rooms; and principal Music-sellers.

ROYAL ITALIAN OPERA, COVENT GARDEN.

PROSPECTIVE ARRANGEMENTS.

**THIS EVENING (Saturday), April 13, "LUCIA DI
LAMMERMOOR"**; Lucia, *Mdlle. Albani* (being her second appearance in
that character in England).

NEXT WEEK there will be Five Performances—viz., on Monday, Tuesday,
Thursday, Friday, and Saturday.

Extra Night.—Third Appearance of *Mdme. Pauline Lucca*.—
Second Appearance of Signor Nicolini.

On MONDAY NEXT, April 15, "LA FAVORITA."

Fifth appearance of *Mdlle. Albani*.

On TUESDAY NEXT, April 16, "LA SONNAMBULA."

Subscription Night (in lieu of Saturday, August 3).—

Madame Pauline Lucca.

On THURSDAY NEXT, April 18, "FRA DIAVOLO."

Extra Night.—*Mdlle. Albani*.

On FRIDAY, April 19, "LUCIA DI LAMMERMOOR."

First Appearance of *Mdme. Saar*.—*Mdlle. Sessi*.

On SATURDAY, April 20, "IL FLAUTO MAGICO."

Opera commences at 8.30.

TESTIMONIAL TO SIR JOHN GOSS.

SUBSCRIBERS' NAMES (FIRST LIST).

£ s. d.			£ s. d.		
G. B. Arnold, Esq., Mus. Doc.			Thomas Kilner, Esq.	1	1
Oxon.	1	1	C. W. Lavington, Esq.	2	2
R. Barton, Esq.	1	1	Richard Limpus, Esq.	3	3
Sir Julius Benedict	5	5	Rev. A. J. McCaul, M.A.	1	1
G. A. Bescroft, Esq., Mus.			Samuel McCaul, Esq.	1	1
Bac., M.A.	5	5	Rev. W. Mercer, M.A.	5	5
E. Bunnett, Esq., Mus. Doc.			J. Joyce Murray, Esq.	5	5
Cantab.	1	1	Messrs. Novello, Ever & Co.	10	10
J. F. Burrows, Esq.	1	1	W. H. Oake, Esq.	1	1
George Carr, Esq.	1	1	Captain E. J. Otley	25	0
Thomas Chappell, Esq.	5	5	Rev. Sir F. Gore Ouseley, Bart.		
S. Arthur Chappell, Esq.	5	5	M.A., Mus. Doc. Oxon.	5	5
Edwin Edwards, Esq.	2	2	William Payne, Esq.	5	5
Sir George Elvey, Mus. Doc.	1	1	Kellow J. Pye, Esq.	2	2
Oxon.	1	1	T. L. Southgate, Esq.	2	2
G. Garrett, Esq., Mus. Doc.	1	1	Stanhope T. Speer, Esq., M.D.	1	1
Cantab.	1	1	John Stainer, Esq., M.A., Mus.		
F. E. Gladstone, Esq.	1	1	Doc. Oxon.	2	2
Joseph Goss, Esq.	5	5	Charles Steggall, Esq., Mus.		
Herbert Goss, Esq.	1	1	Doc. Cantab.	2	2
C. V. Grainger, Esq. (per H.			Charles E. Stephens, Esq.	1	1
Lahee, Esq.)	5	5	Samuel J. Stephens, Esq.	1	1
Rev. H. G. Hayden	1	1	Sir R. P. Stewart, Mus. Bac.	1	1
Rev. Thos. Holmore, M.A.	2	2	Arthur S. Sullivan, Esq.	5	5
H. C. Hextall, Esq.	10	10	E. H. Turpin, Esq.	1	1
John Howell, Esq.	1	1	Henry Willis, Esq.	5	5
J. W. S. Hoyte, Esq.	2	2	James H. Webster, Esq.	1	1
C. Warwick Jordan, Esq.,	1	1			
Mus. Bac. Oxon.	1	1			

The Banquet will take place at the ALBION TAVERN, ALDERSGATE STREET, on
WEDNESDAY, the 17th inst. W. H. Gladstone, Esq., M.P., in the chair. Full
particulars and tickets may be had of the Hon. Sec., Richard Limpus, Esq., 41,
Queen Square, W.C.

THIS DAY.

SATURDAY CONCERTS OF CLASSICAL CHAMBER

MUSIC, ST. GEORGE'S HALL.—The DIRECTOR'S BENEFIT will take place
this morning (SATURDAY), at Three. The programme will include Weber's Piano-
forte Quartet in B flat, Op. 5; Beethoven's Kreutzer Sonata, for Pianoforte and
Violin; Schumann's Duet for two Pianofortes; and Beethoven's Serenade Trio for
strings. Executants—*Madame Camillo Urso*. Messrs. Hugo, Heermann, Richard
Blagrove, Pague, F. H. Cowen, and Wilhelm Ganz. Vocalists—*Mdlle. Carola*, and
Mr. George Ferren. Conductor—Signer Randegger. Stalls, 5s.; balcony, 2s. 6d.;
admission, 1s., at Chappell's; St. George's Hall; and of the Director, Mr. Wilhelm
Ganz, 15, Queen Ann Street.

MADAME CAMILLA URSO.

MADAME CAMILLO URSO, the distinguished
Violinist, will play at Mr. Ganz's Morning Concert, this Day, at St. George's
Hall, Ernst's "Elegie," and with Mr. Ganz, the Andante son Variationi and Finale
of Beethoven's Sonata for Violin and Piano, dedicated to Kreutzer.

ROYAL ACADEMY OF MUSIC.—Instituted 1822.—

Incorporated by Royal Charter, 1830. Under the immediate Patronage of—
Her Majesty the QUEEN.

His Royal Highness the Prince of WALES.
Her Royal Highness the Princess of WALES.
His Royal Highness the Prince CHRISTIAN.
Her Royal Highness the Princess CHRISTIAN.
His Royal Highness the Duke of CAMBRIDGE.

President—The Right Hon. The Earl of DUDLEY.
Principal—Sir STERNDALB BENNETT, Mus. D., D.C.L.

STERNDALB BENNETT SCHOLARSHIP.

A Scholarship, called "The Sterndale Bennett Scholarship," has been founded by subscription, as a Testimonial to Sir Sterndale Bennett (Principal of the Royal Academy of Music), and will be CONTESTED FOR on SATURDAY, April 20, at Ten o'clock.

It is open to competition in any branch of Music for male candidates only (being British born subjects), between the ages of 14 and 21 years.

A preliminary Literary Examination will take place at the Institution, by the Rev. R. Duckworth, M.A., on MONDAY, the 15th of APRIL, at Ten o'clock.

The successful candidate will be entitled to two years' free education in the Royal Academy of Music.

Certificate of birth must be produced. No application to compete can be received after SATURDAY, the 13th of APRIL.

By order, JOHN GILL, Secretary.
4, Tenterden Street, Hanover Square.

PHILHARMONIC SOCIETY.—CONDUCTOR—Mr. W.

G. CUSACK.—ST. JAMES'S HALL.—SECOND CONCERT, MONDAY, April 15th, 1872, to commence at Eight o'clock precisely. Concerto (with hautboy); Handel; Concerto in A minor, Schubert; Piano-forte, Madame Schuman; Overture, "Isles of Fingal," Mendelssohn. Vocalists—Mdlle. Regan and Mr. Vernon Rigby. Symphony No. 2, in D, Beethoven; Saltarello, Gounod. Stalls, 10s. 6d.; balcony, 7s.; unreserved, 5s. and 2s. 6d. Lamborn Cook & Co., 42 and 63, New Bond Street; Austin, St. James's Hall; Cramer, Wood & Co.; Chappell; Mitchell; Ollivier; Keith & Prowse, and A. Hays.

MR. AUSTIN'S ANNUAL CONCERT, ST. JAMES'S HALL, THURSDAY next, APRIL 18th, at Eight o'clock. Mdlles. Sessi, Sinico, Blanche Cole, Ada Percival, Patey. Mr. Sims Reeves, George Ferner, Charles Lilli, Maybrick, Tagliafico. Piano-forte—Violet and Agnes Motynieux. Harp—Conductor—Sir Julius Benedict and Mr. Henry Leslie. Sofa stalls, 10s. 6d.; family tickets to admit five, £2, 2s.; area and balcony stalls, 6s.; tickets, 3s., 2s., and 1s., at Austin's, 28, Piccadilly, and all Music Publishers.

SCHUBERT SOCIETY.—BEETHOVEN ROOMS, 27, Harley Street, W.—President, Sir JULIUS BENEDICT; Director, Herr SCHUBERT. SIXTH SEASON, 1872. The next Concerts of the Society, this Season will take place on Thursdays, May 9th, and June 13th. The Concerts of the Schubert Society afford an excellent opportunity for young rising artists to make their appearance in public. Prospectus and full particulars on application to H. G. HOFFER, Hon. Sec.

THE ORPHEONIC OCTETT, comprising two Sopranos, two Contraltos, two Tenors, and two Basses, with Piano-forte Accompanist and Soloist, under the direction of Mr. J. A. SMYTH, will appear at the Opening of the INTERNATIONAL EXHIBITION, SOUTH KENSINGTON, April 27th. Applications relative to engagements to be made to Mr. J. A. SMYTH, care of Duncan Davison, 244, Regent Street; or at his residence, 59, Wood Street, Woolwich.

MR. W. H. HOLMES' PIANOFORTE PUPILS' CONCERT. MR. FIRTH will play Concerto by S. Bach.

"ALICE, WHERE ART THOU?"

MR. GEORGE PERREN will sing ASCHER's popular song, "ALICE, WHERE ART THOU?" at Mr. Austin's Concert, St. James's Hall, April 18th.

MISS LINA GLOVER begs to inform her Friends and Pupils that she is in Town for the Season. Letters respecting Oratorios, Concerts, &c., to be addressed to her Residence, 11, Albany Street, N.W.

STERNDALB BENNETT TESTIMONIAL. THE PRESENTATION OF THE NAMES OF THE DONORS to Sir STERNDALB BENNETT will take place at St. James's Hall, on FRIDAY, APRIL 19th, 1872, to which all Subscribers are invited. The ATTORNEY-GENERAL will take the chair at Five o'clock precisely. The Subscription List will close on FRIDAY, April 19th. Communications to be addressed to the Hon. Sec., H. R. EYERS, Esq., The Cottage, Aubrey Road, Notting Hill, W.

LORELEY.

MISS MARIAN ROCK will play Mr. Sauerbrey's favourite Paraphrase de Concert, "LORELEY," at the Composer's Concert, Hanover Square Rooms, April 23.

WANTED, TWO ASSISTANTS in the music trade. One as the principal assistant for the sale of music, with a thorough knowledge of all the London catalogues, the other a good pianoforte tuner.—Apply to B. FORRS & Co., 167, North Street, Brighton.

MR. ARTHUR BYRON begs to announce that he is prepared to accept Engagements for Oratorios, Concerts, &c. All applications to be addressed to Mr. Cunningham Boosey, 6, Argyll Place, Regent Street, W.

MR. GREAVES (Bass).—All Applications for Oratorios, Concerts, &c., to Mr. Cunningham Boosey, 6, Argyll Place, Regent Street.

MISS FENNELL begs to announce that she is in London for the Season, and prepared to accept Engagements for Oratorios, Concerts, Soirees, &c. All communications to be addressed to Mr. Cunningham Boosey, 6, Argyll Place, Regent Street, W.

MR. A. LOCKWOOD having returned to London will accept Engagements as Soloist, and to give Lessons on the Harp. 31, Albert Street, Regent's Park, N.W.

MDLLE. THERESE LIEBE.

MDLLE. THERESE LIEBE (violinist) begs to announce her Return from her Provincial Tour, and that she will remain in London for the Season. Communications about Engagements for Concerts, Soirees, Quartet Parties, &c., to be addressed to Mdlle. Liebe's residence, No. 7, Saunderson Road, Royal Crescent, Notting Hill, W.

MISS CLARA DORIA, having been re-engaged for the Italian Season of the Parepa-Rosa Company in America, begs leave to announce that she will return to London about the middle of May. All communications to be addressed to her, No. 24, Gower Street, Bedford Square, W.C.

22a, DORSET STREET, PORTMAN SQUARE, W.

MDME. SIDNEY PRATTEN begs to inform her Friends and Pupils that she has removed to the above address, and that she continues to give Lessons on the Guitar and Concertina.

"SWEET EVENING AIR."

MR. VERNON RIGBY will sing WILFORD MORGAN'S new Song, "SWEET EVENING AIR," at Town Hall, Shoreditch, April 15th; Brixton, 24th; Birmingham, May 2nd; Mr. John Cheshire's Harp Concert, St. George's Hall, June 10; and at all his Concert Engagements.

THE QUEEN'S CONCERT ROOMS, Hanover Square, may now be engaged for Balls and Concerts, Bazaars, Soirees, Readings, Lectures, Wedding Breakfasts, Organ Recitals, &c. Apply to Mr. Hall. ROBERT COCKES, Proprietor.

MR. W. H. CUMMINGS

Has the honour to announce the first performance of his

NEW CANTATA,

"THE FAIRY RING,"
ON FRIDAY EVENING, MAY 24TH, 1872.

ST. JAMES'S HALL.

Principal Vocalists—Miss EDITH WYNNE, MADAME PATEY, Mr. W. H. CUMMINGS, and Mr. LEWIS THOMAS.

The BAND will be complete, and comprise members of the Orchestra of the Philharmonic Society, &c. Solo Harp—Mr. John Thomas.

The CHORUS will consist of members of the Choir of the Oratorio Concerts (by the kind permission of the Directors and Mr. J. Barnby). The Second Part of the Programme will be a MISCELLANEOUS SELECTION OF MUSIC.

The following eminent Artists will also appear—MADAME LEMMENS SHERINGTON, Mr. PATEY, Mr. MAYBRICK, and MADAME ARABELLA GODDARD.

Conductors—Mr. F. STANISLAUS and Mr. JOSEPH BARNBY.

Stalls, 10s. 6d.; balcony, 5s.; area and gallery, 1s. Tickets to be obtained of Chappell & Co., 50, New Bond Street, and the principal Musiciansellers.

MR. VAN PRAAG,

GENERAL CONCERT AGENT, &c.

MR. VAN PRAAG, after a lapse of upwards of twenty years, during which he has had the honour of serving the Ladies and Gentlemen of the Musical Profession, begs leave to forward his annual circular to his patrons, and to remind them that he still continues to undertake the management of Concerts, Matinees, Soirees, and also superintendence of Balls, engages Bands, Choruses, &c., &c.

Mr. VAN PRAAG flatters himself after his many years' experience, and the ample satisfaction he has hitherto given to the Musical Profession and the Public in general, that he may again be favoured with their commands, and that no effort will be spared to be punctual. He begs to call the attention of the Ladies and Gentlemen to the adage, "What is worth doing is worth doing well."

All communications addressed to Mr. VAN PRAAG, care of Messrs DUNCAN DAVISON & Co., 244, Regent Street, will be immediately attended to. Quadrille Bands, for Large and Small Parties, supplied on the most reasonable terms. (Vide Press).

On parle Français. Si parla Italiano. Se habla Español.
Man spricht Deutsch. Men spreekt Hollandsch.

TO THE MUSICAL PROFESSION.

GENERAL MUSICAL AGENCY.

MR. E. CUNNINGHAM BOOSEY undertakes to negotiate Engagements, for the most eminent Artists, English and Foreign; to arrange Provincial Tours, CONCERTS, Fetes, &c.—London: 6, Argyll Place, Regent Street. Agency for the right of performance of Offenbach's Operas, and Sole Agency for the London Ballad Concerts.

MY INTRODUCTION TO MUSIC AND THE DRAMA.

BY PEN-GWFFYN.

In my childhood's home, evening was a quiet time. In summer it fell as gently as a silky curtain upon the fair scene, hushing all sounds of man, and subduing into a faint hum the chirping of birds, and buzzing of insects. In winter, it dropt solemnly, with an awful stillness, broken only by the splashing of the river-fall, or the moanings of the wind-buffetted tree branches. A time, to me memorable, came, however, when the peaceful eve was driven from its decent propriety by loud unpastoral music; by the beatings of the drum, the thumpings of gongs, the clashing of cymbals, and the windings of the shrill bugle, accompanied by the hoarse chorus of a crowd, and the soli shoutings of terrible voices with the burden, "Walk up, be in time, just going to begin." Then, climbing up to my window-sill, I saw a rare sight in the meadow across the river. A huge gipsy-looking tent was erected there, it seemed as if on fire, and wild unknown creatures were disporting themselves by its light to a gaping mob. I rubbed my child-eyes to make sure I was not dreaming of the demons and fairies with which I had peopled the castle-crested hill. No; there, assuredly, were real, though fantastic figures visible in the glare that flashed from witch-like cauldrons. Soon I was enlightened as to the nature of the strange vision;—it was Richardson's Theatre; "a booth, with strolling players," censoriously observed my mother. Night after night I watched wonderingly our strange visitors. No longer gazed I on the twinkling stars, the glaring show lights dazzled my eyes; nature seemed dull, for art had dawned upon me. Week after week I longed to enter that proscribed place, and all children of Eve know too well that disobedience readily follows where curiosity leads the way. I bribed with pocket-money and a knife of many blades, a Charon to ferry me over the deep river to the shore where my happiness dwelt. Quickly I found myself to the front, and gazing rapturously upon feminine beauty less adorned—thank *Art*—than I had hitherto been accustomed, and on many forms swelling and sweltering in all the dignity that velvets and plumes, helmets and swords, so readily bestow. Then music prepared to lift up her enticing voice. The bugler poured out the superfluous fluid from his crooks, the trombone performer stretched his slides to their fullest extent, and the thrice-gifted artist that played on the pan-pipes, the big drum, and the cymbals, got ready for a simultaneous crash. Delay, however, was caused by want of music stands, and little urchins were beckoned up the steps to hold the music books. I, the smallest, if not the most intelligent of the boys, was personally requested to lend my timely aid; but modestly I held back until urged forward by ejaculations from the crowd, "Why doesn't go up mun, go on u't. Thus tempted, I yielded, and obtained my introduction to the art of music. What a mighty hero that trombone player—to whom I was allotted—appeared to me; he seemed to revel in his work: crash after crash, roar after roar, came rushing from him. He tossed about his instrument as playfully as my mother did the baby; now up, now down; now here, now there; now blowing with force of lungs the tubes into space, and anon drawing them back to their normal positions; and he pressed the mouth-piece as sportingly as I did when kissing the pouting lips of my big sister. How different was he of the bugle! His red face became blue, then black, with vain efforts to emulate his *confrère*; but his tones were pent up and seemed to smother him. Oh! how I felt for him! He appeared either bursting with attempts to blow his crooks straight, or choking with vain efforts to swallow his instrument. The same sympathy I have still for all singers with high strained voices, when telling their tales of love or war. Their vows of love, alas, seem to need a Cæsarian operation to give them deliverance, and their war defiance to drive them to the very verge of apoplexy. I was soon aroused from my state of enjoyment and admiration. Mortification closely followed elation. The clown claimed me as his property for fun and ridicule; and my new cap, hairy, and curly, recently given me by a fond parent, caught his mirth-seeking eye. He seized it and placed it on his own jaunty head. Now this cap was my especial pride. I valued and worshipped it as much as any king ever did his crown. To have it torn from me, and to see it

mockingly thrown about was more than I could endure without a hard struggle; so I ran, music book in hand, after my tormentor, dodging in and out amongst the other characters; the lords and ladies in doublets and hose, that perambulated the outer stage; nor stopped I until, faint and breathless, I found myself the blubbing butt of a laughing crowd. What a feeling of horror came over me as I saw their jeering eyes, their grinning cheeks, and their sodden faces fiendishly glaring in the reflection of the footlights! Many years of happier experience have not obliterated those, my first impressions of a British public. Tears, however, soon blinded me; they came in torrents from my eyes and overflowed the channels of my sympathetic nasal organ. From the same fountain gushed tender tears and vulgar snivels. My sufferings moved, eventually, the horrid buffoon to come to my aid and comfort; with soothing words and gentle pappings he consoled me, but finally he filled up my cup of sorrow and indignation by wiping my tear-drowned face with my own curly cap. I was now used up; put aside as played out, my musical occupation gone, and stale even as a jest. Oh! how I have ever since hated clowns!—those cruel, hard, mocking jesters of the world, who, without scruple, for their own miserable ends, sacrifice the tenderest feelings of the heart. Pity came, however, from my patron of the trombone, who, in reward of my appreciation of his art, smuggled me into the interior of the theatre, at the moment that all were called "in to begin" the business of the night. The curtain rose for the first piece, *The Robbers of the Rocky Glen*. It was, of course, of the true melodramatic order. Giddy rocks and grim caverns, clashing of swords and flashing of guns, shoutings of "Ah! ah! ah!" and deep growling of "No matter, a day shall come." There was a lovely angel in white dress and pink tights—ah! how beautiful—beauty persecuted by ruffians all boots and beards, and an avenging knight, who first had my ardent wishes for success, and then my bitter envy for winning the charmer I had so soon learned to adore. The curtain fell and hid her for ever from my sight, but soon again rose to reveal the terrors of a domestic drama, *The Murder of Maria Martin*. The character, charms, and virtues of the ill-fated Maria are faded from my memory; but I have a vivid recollection of the villain of the play. He was a comely youth, dressed as an officer—not like unto that class called, by a parliamentary orator, "the froth of society," and of whom paterfamilias, at present, has such a dread—but he looked, with spectacles on nose, more like one that had passed no end of examinations. Still, this intellectual warrior's destiny was to shoot to the death, in the most treacherous and cowardly manner, the poor hapless maiden. How that sight haunted me! It filled my thoughts by day, and my dreams by night for many weeks; but the impression was intensified a hundred-fold, by hearing that this actor, Bartlett, with the same weapon with which he committed the mimic crime, had actually shot through the heart, a poor old man, an uncle of a girl he had recently married, to obtain possession of a little money he had *willed* to the young people. At Bristol Gaol he played once again at a morning performance to a large audience, and when the curtain (Jack Ketch's cap) fell, he made his final exit. This mournful termination of my introduction to the drama, created in my mind a sore prejudice against actors. I had witnessed what had proved to be a rehearsal of a fearful tragedy; and with that logic for which I have been so celebrated, I concluded that the vice and crime of the stage must be followed by a corresponding conduct in actual life. Time, however, has proved the fallacy of those impressions. Since then, I have known the villain of the theatre to be a kind friend and worthy man, as I have observed the singer of anthems and intoner of prayers *not* to be always the most virtuous and devout. On the spot where stood "the booth, with its strolling players," a church is now erected for the celebration of Ritualistic Services, and its Gothic spire appears a fitting memorial of the decay of the Drama in my native town.

March 27th, 1872.

ERFURT.—A Trio Concert was lately given by Mdlle. Marie Breidenstein, Herren Fleischhauer and Grützacher.

THE BATTLE OF THE METHODS.

(From the "Daily Telegraph.")

Under the system of Government patronage of Education which Mr. Forster's Act superseded, music, in common with other "non-essentials," found but scant encouragement. Indeed, no special arrangements whatever were made for its promotion; and such culture of the art as is possible in elementary schools went on without authoritative supervision—every man engaged doing precisely that which was right in his own eyes. We are not going to waste words in condemnation of this system, or, rather, no-system. It is over and done with; all that we have left as witnesses to its existence being the backward state of musical knowledge among the people, and the fact that we are now seeking to establish, for the first time, a really national education in music. But it is important to observe that the old state of things allowed the rise and growth of various methods of teaching, and, by giving liberty of trial to all, afforded data which may prove of the utmost value. How fully this liberty has been used is shown in the remarkable development of what is called "Tonic Sol-fa," a plan of instruction to which we cannot refer without promptly acknowledging the energy and devotion of its advocates. Altogether apart from the merits or demerits of their system, Mr. Curwen and his zealous lieutenants must be credited with having shown an earnestness of purpose, a power of organization, and a resolution to stop at nothing short of complete success, which go far to explain the position their cause now holds. So rapidly has "Tonic Sol-fa" spread over the land, and so readily have other methods yielded ground to it in primary schools, that little discernment was required to foresee a sharp struggle if ever the question arose of adopting a national system. As yet that struggle has been evaded by the habit of compromise dear to English statesmen, and "Tonic Sol-fa" now enjoys equal rights with the "old notation;" that is to say, it is recognised and accepted by the Government as a means of instruction in the art. Compromise, however, generally involves difficulties, more or less serious, on points of detail; and in this case such a result was both certain and speedy. Government teaching necessitates Government supervision; but who should supervise so as to hold the balance equally between two opposing systems, each backed by zealous and, after the fashion of musical people, morbidly sensitive partisans? This was the question the Education Department had to answer; and, while the Department pondered over it, the Tonic Sol-faists indulged in ominous forebodings of the result—the more prominent among them even going so far as to memorialize Mr. Forster in advance against the nomination of any one "hostile to a system so evidently true," and in favour of "an inspector unpledged to the support or discouragement of any particular method."

On the face of it, their demand was fair enough; though perhaps, it would have been more courteous to assume that responsible authority could not neglect considerations so obvious, and that any gentleman appointed to superintend musical education in our State schools would, whatever his personal sympathies, impartially discharge a public duty. But the Tonic Sol-faists have long had a *bête noir* in Mr. John Hullah, who is not only the chief promoter of a rival system, but also standing musical counsel at Whitehall. Mr. Hullah, it appears, has never made any secret of his very natural antipathy to "Tonic Sol-fa." On one occasion he declined to allow any music bearing his name to appear "in the so-called Tonic Sol-fa notation." In the capacity of Cantor Lecturer at the Society of Arts he referred to advocates of "new systems of musicography, the adoption of which would reduce all our musical heirlooms to the level of waste paper, and existing musical science and skill to the level of those advocates;" while, as an official reporter of the International Exhibition, he discovered one of the greatest advantages of the "Tonic Sol-fa" system in the fact that "objections to it are only appreciable by those who have cultivated the art and science somewhat closely." Human nature being what it is, we are not surprised that the Tonic Sol-faists anticipated with dismay the appointment of Mr. Hullah as Inspector of Vocal Music in Training Colleges and Schools. The prospect of seeing their arch-antagonist clothed with supreme authority was enough to excite the most impassive among them, and the whole

"Tonic Sol-fa" army grimly waited the decision which would summon it to arms. That decision came; Mr. Hullah was nominated to the post and the fight began. Beyond all question, there is much to be said in favour of the new Inspector. Whatever the merits of his own system of teaching—happily, we are not called upon to discuss them here—Mr. Hullah has devoted his life to the cause of musical education; he has long held a distinguished place in the ranks of those who profess his art; and his official connection with the Education Office gave him a claim which could hardly be overlooked. It is difficult, therefore, for an impartial observer to question the action of the Government in this matter. A new post being created, Mr. Hullah was found to have that sort of prescriptive right to it which English procedure invariably recognises; and he was inducted almost as a matter of course. Nevertheless, we can readily imagine a more happy conjunction of circumstances. It is unfortunate, for example, that Mr. Hullah is chiefly known as the promoter of a particular method of instruction; and it is yet more unfortunate that he has shown himself intolerant of rivals. These facts must, of necessity, awaken distrust, and, for a time at least, affect his usefulness by placing an obstacle in the way of hearty co-operation between himself and those who do the actual work of teaching.

But we are far from sharing the extreme alarm of the Tonic Sol-faists, whose zeal for the cause has perturbed their judgment. In the first place, Mr. Curwen and his followers may rest assured that no Government Inspector, be he Mr. John Hullah or any one else, can retard a movement which has acquired the momentum of "Tonic Sol-fa." The results of the method are too obvious, and its hold upon the masses is too firm, for the opposition of a single individual, however highly placed, to have much effect. Whether Mr. Hullah likes it or not, the movement which, in a few years, has given the elements of sound musical knowledge to tens of thousands of our countrymen will go on; and we are surprised that its promoters have so little faith as their present fright indicates. In the next place, between Mr. Hullah the professor and teacher, and Mr. Hullah the inspector, there is a wide difference. Office and its attendant responsibility have a sobering influence, often transforming even the rampant partisan into a calm and impartial balancer of conflicting opinions. Mr. Hullah, we doubt not, will rise to the level of duties which demand that he shall be no longer the advocate but the judge, prepared to act without "fear, favour, or affection." There is another consideration of almost infinite solace to the disturbed "Tonic Sol-fa" mind, and with this we may dismiss the subject. Mr. Curwen has publicly stated his belief that Mr. Hullah is particularly "ignorant of the details, if not of the principles of his opponents' methods;" and one of his chief supporters has not less openly proclaimed the same thing. If this be true, who can tell what may happen when the new Inspector has qualified for the duties of his post by making himself a master of "Tonic Sol-fa"? In an address to Mr. Forster, the President of the National Union of Elementary Teachers described that method as being, compared with others, "grounded on truer principles, and, at the same time, more scientific, more simple, and more effective." What so consoling for Tonic Sol-faists as to imagine Mr. Hullah bringing his prejudiced mind to the study of a method thus perfect, and gradually receiving the truth till he comes forth free from error? On the showing of his opponents, Mr. Hullah may prove the St. Paul of "Tonic Sol-fa," and, though not converted by a miracle, may present a case of almost miraculous conversion. That will indeed be a triumph for their cause when the lamb of Plaisow lies down with the lion of Whitehall, and peace reigns because the right has conquered.

VIENNA.—M. Rubinstein's "sacred" opera, *Das Verlorene Paradies*, was performed, under the composer's direction, at the second extraordinary concert of the Society of the Friends of Music. It had previously been performed, years ago, under Herr Hellmesberger in the old rooms of the Musical Association. M. Rubinstein was called for at the conclusion of every act.—Herr Grau, a German manager from New York, who came over with the view of engaging artists for his theatre, has had an apoplectic fit, and lies in a precarious condition.

COLOGNE.—Tenth Gurzenich Concert: *Matthäus-Passion*; solos by Mdlle. Johanna Levie, of Rotterdam; Mdlle. Amalie Kling, of Berlin; Dr. G. Gunz, from Hanover; Herr Stagemann, also from Hanover; and Herr Adolph Peltzer.

ROYAL ITALIAN OPERA.

Having recovered from the indisposition which prevented her *rentrée* during the first week of the season, Mdle. Sessi appeared on Thursday week as Maria in *La Figlia del Reggimento*, supported by Mme. Demeric-Lablache (La Marchesa), Signor Bettini (Tonio), and Signor Ciampi (Sulpizio). The principal parts in Donizetti's bustling opera being sustained in this very familiar manner, the audience knew beforehand exactly what to expect; and it was complimentary to Mdle. Sessi and her fellow-artists that the house presented a full and brilliant appearance. Maria is, beyond question, among the best of Mdle. Sessi's numerous impersonations. It calls upon her for no display of intense emotion, the sentiment of "Convien partir" being of a lackadaisical and school-girl kind; and it allows a full display of showy vocalisation, while permitting the brusqué and hoydenish manner which Mdle. Sessi affects with skill. Hence the part was well chosen for her reappearance, and enabled the artist to put herself at once upon good terms with the public. That Mdle. Sessi's merits had not been forgotten was shown by her reception; and it became equally clear, from the applause subsequently evoked, that they are as great as ever. Once more her delivery of "Ciascun lo dice," and of the air already named, met with loudly expressed approval, as did the part she took in the amusing scene with the Marchioness and Sulpizio—perhaps the most forcible operatic illustration of a trite proverbial saying. As usual, the lively trio with which this episode ends had to be repeated. We need not follow Mdle. Sessi through all the details of a performance so familiar, and it will suffice to know that her efforts gave obvious satisfaction. Mme. Lablache is one of the best representatives of the old Marchioness now upon the stage, and to be even better, it is only requisite for her to restrain a slight tendency towards exaggeration. The character is not in itself comic, and excites laughter only by association—a fact which artists who play the *grande dame* are extremely liable to forget. Signor Bettini, always ready, and always efficient, achieved a familiar success as Tonio; and the peculiar humour of Signor Ciampi found ample scope for display in the part of the faithful old sergeant. Both these gentlemen were received (on making their first appearance for the season) in a flattering manner. The subordinate parts call for no remark, and it will suffice to say of the *ensemble* that it fully came up to the Covent Garden standard. *La Figlia* was followed by the two spectacular acts of *Masaniello*, so abbreviated, musically, as to be little more than spectacle. May we hope that the management, which has so long made a convenience of Auber's noble opera, will do it the justice of a full and complete performance? Some such reparation is clearly due. The characters in the two acts were sustained by Signori Naudin, Bagagiolo, Raguer, and Fallar; but not the efforts of these artists so much as an unequalled *mise-en-scène* formed the great attraction. The stage pictures in the Covent Garden version of *Masaniello*, are marvels of art.

Mdle. Albani was to have appeared on Saturday as Lucia, but "by general desire" she appeared a second time as Amina, thus deferring that opportunity of estimating her general powers which an embodiment of Donizetti's heroine would have afforded. We are therefore unable to do more with positiveness than announce the fact of her continued success. About this matter no question can arise, Mdle. Albani's efforts having been as well received on Saturday as on the night of her *début*. That there are good grounds for approval must be evident even to the constitutionally cautious. Mdle. Albani's voice, so pure in its higher register; her capacity of expression, so well shown in "Ah! non credea;" and the intelligence which marks all she does, are facts impossible to overlook. In her vocation as an actress, moreover, we notice an absence of self-consciousness and an earnestness of purpose which are always the forerunners of excellence. So far, however, as present knowledge goes, Mdle. Albani is an artist who may achieve notable things in the future, rather than one who is able to do so now. She has unquestionable power, but neither vocally nor dramatically does it yet appear that she is mistress of her art. Should subsequent experience establish this impression as a matter of fact, it will only show that high positions on the lyric stage are not taken by storm except in those very rare cases where a nameless fascination leads captive the judgment.

Although Monday was what is called an "extra night," the performance, for the first appearance this season of Mdle. Pauline Lucca, attracted a large audience. Perhaps there is no artist in Mr. Gye's company more universally popular than the gifted lady who, some nine or ten years since, made her *début* at Covent Garden Theatre, as Valentine in the *Huguenots*. From Meyerbeer's melodramatic heroine to the sprightly daughter of the innkeeper in Auber's comic masterpiece there is a wide step; and the fact that Mdle. Lucca has shown her capacity to represent both well is one of the many proofs of versatility she has exhibited. It must not be forgotten that there is an occasional touch of sentiment in the Zerlina of *Fra Diavolo*, and this affords Mdle. Lucca a double opportunity. Much of the bedroom scene, in which the young girl, ignorant that any one is within hearing, after dwelling with artless delight upon her approaching happiness, retires to sleep, uttering a prayer to the Holy Virgin, is thus distinguished, and it is in this particular situation that Mdle. Lucca, so far as we are able to remember, distances all rivals. Nothing, indeed, can be more natural than her delineation of a scene which only the nicest discrimination and well-assumed unconsciousness can make absolutely acceptable. Her delivery of the air, "Si domani," and its pretty sequel, when Zerlina contemplates with innocent pride her face and figure in the looking-glass, was all that could be wished—charming in its simple unaffectedness, and not less so in its vocal phrasing and accentuation. That Mdle. Lucca possesses one of the most genuine and musical of soprano voices is well known; and here, as elsewhere in Auber's unceasingly tuneful opera, it has excellent opportunities of display. Of the barcarole, "Quell' uomo al fiero aspetto" (Act 1), in which Zerlina describes the attributes of the formidable brigand to Fra Diavolo himself, little knowing to whom she is reciting the legend, we were always of opinion that Mdle. Lucca tries to make too much; and her performance on Monday night afforded us no reason for modifying that opinion. There is, nevertheless, a certain fascination in her manner of delivering it which was as powerful as ever, and the final couplet was encored as usual. Nothing could have been heartier than the reception awarded to Mdle. Lucca. The audience were evidently glad to welcome her again, and throughout the opera she tried her utmost to show her sense of the unanimous favour with which she had been greeted.

Signor Naudin's *Fra Diavolo* is so well known that it will suffice to say he has never sung and acted the part with greater care, and that, as always, the serenade in Zerlina's bedroom, "Agnese la Zitella," was asked for again and repeated. Madame Lablache is one of the best acting Lady Pamelas we have seen; Signor Ciampi is the dryly humorous "Milord" Rocburg with whom opera-goers have been familiar ever since Ronconi left the theatre; Signor Bettini is as capable a Lorenzo as could now well be named; and the two confederates of Fra Diavolo, Beppo and Giacomo, in the hands of Signori Tagliafico and Capponi, are so extremely diverting that it is almost impossible to look upon them as professional thieves, much less as murderers ready to hand upon an occasion. Signor Raguer played the part of Matteo, the innkeeper, and Mdle. Girod was the solo dancer (with M. Desplaces) in the sparkling *saltarello* of the last act. The performance generally, under the direction of Signor Bevnigani, was very effective; and the pleasure with which the exquisitely beautiful music of Auber was listened to—music, which though more than forty years old, sounds as fresh as though it had only just been produced—was not to be mistaken. Such a work can never pall while rhythmical tune continues to exercise its charm, and musical form is not regarded as antagonistic to lyric-dramatic truth.

MILAN.—The season at the Scala was brought to a termination with *Aida*. The theatre remains closed till the 26th December.—The Florentine Quartet have given two well attended concerts at the Conservatory.—Signor Strazza, the sculptor, has completed his model for the statue of Donizetti, which the public will owe to the liberality of Signor Francesco Lucca, the music publisher, and which will be placed opposite the statue of Rossini, by Magni, in the vestibule of the Scala. Donizetti is represented in a standing posture, with his cloak thrown round him, as he was in the habit of wearing it. It is expected that Signor Strazza will get his new work ready for inauguration by the commencement of next season.

BOLOGNA.—Signor Magotti's new opera, *Il Capitano nero*, proved so far from successful that it was withdrawn after the third performance.

HER MAJESTY'S OPERA.

On Saturday night Mr. Mapleson once more opened the doors of Drury-lane Theatre for the performance of Italian opera. "Her Majesty's Theatre" in the Haymarket has been much talked of since last season as the likely arena for Mr. Mapleson's future enterprise; but that idea seems to have fallen through, and we have again Mr. Chatterton's house as a receptacle. True, Drury Lane Theatre is one of the most commodious as well as one of the finest in Europe, and it is well for Mr. Mapleson that, under circumstances of difficulty and uncertainty, he can rely upon such a "pis aller."

The opera selected for the opening of the theatre on Saturday was Beethoven's superb *Fidelio*, first made known to London by a German company, with Madame Schroeder Devrient as the heroine; then played in English, under the late Mr. Bunn's management, at Drury-lane, with Miss Rainforth as *Fidelio*; years later produced for the first time in an Italian dress, when Mr. Lumley was director of Her Majesty's Theatre, and Mdlle. Sophie Cruvelli undertook the principal character (1851); then with Mdlle. Rosa Cillag (1854), at Covent-garden, under Mr. Gye; and last, not least, at Her Majesty's Theatre, under Mr. Mapleson, some ten years since, with Mdlle. Tietjens, who has since retained the part of Leonora, with excellent reason, as her undisputed property. The character is one demanding extraordinary gifts, and it would be difficult to name any singer now with whom English amateurs are acquainted, Mdlle. Tietjens alone excepted, who possesses them. What the *Fidelio* of Mdlle. Tietjens is need not now be told. We have had the advantage of seeing, hearing, and judging it for years past, both in and out of "season," in the winter months as well as in the summer months. It would, therefore, be superfluous to describe it for the twentieth time, or to say more than that Mdlle. Tietjens was all herself on Saturday night, and never sang or acted the part better. Her companions were Mdlle. Bauermeister, an excellent Marcellina; Signor Vizzani, a Florestan, who, with a little more physical power, would be still more acceptable; Signor Agnesi, who shows high intelligence in his delineation of the character of the revengeful Pizarro, but also wants physical power for the thoroughly effective delivery of some of the music; Signor Rinaldini, a passable Jacquinio; Signor Mendioroz, who does full justice to the music of the "Minister," in the last stupendous *finale*; and Signor Foli, whose Rocco improves year by year, and fairly promises to be one of the best, if not absolutely the best, the Italian stage has known. Thus the entire performance was tolerably well balanced; and though Mdlle. Tietjens was of course the principal and commanding figure, the others took their fair share of the responsibility, and supported it with more or less credit. The chorus was excellent, though it might have been more perfect in the scene of the prison, where the genius of Beethoven has so wonderfully set forth the ecstasy of the political victims of a despotic Government, at being permitted for once to breathe the fresh air of Heaven, and gaze upon the sun. The exquisitely beautiful quartet, in the form of a "round," or "canon" (Act I.)—admirably sung by Mdlles. Tietjens, Bauermeister, Signors Rinaldini and Foli—was, as usual, encored; and all the salient points of the opera, not forgetting the superlative quartet, in which *Fidelio* interposes with the pistol between her husband and his deadly enemy, Pizarro, produced their customary effect. The orchestra (M. Sainton as principal first violin) was all that could be wished, and the magnificent performance of the grandest of all the four overtures to *Fidelio* (that universally known as "Leonora"), introduced between the first and second acts, was encored with acclamations. Never did Sir Michael Costa (who, by the way, had an enthusiastic reception) more emphatically show himself the true prince of operatic conductors, and never did the orchestra under his control obey the indications of his *bâton* with more scrupulous attention. A nobler execution of the noblest of all dramatic preludes it would be impossible to imagine. But it is needless to say more. Enough that at the end of each act Mdlle. Tietjens and her companions were called forward unanimously, and that a more auspicious commencement could scarcely have been desired. The National Anthem, by chorus, with orchestral accompaniment, preceded the opera.

Mr. Mapleson's prospectus, like that of Mr. Gye, contains some

interesting novelties. Besides Mdlle. Tietjens, Madame Trebelli-Bettini, Mdlle. Marimon, Mdlle. Colombo, M. Capoul, Signor Fancelli, Signor Borella, Signor Foli, and other old favourites, a few singers new to this country are promised, and among the rest, Mdlle. Marie Rose, from the Paris Opéra Comique; Mdlle. Carlotta Grossi (soprano), from Berlin; Signor Campanini, the original Lohengrin, at Florence and Bologna, of whom report speaks highly, &c. Then, after a year's absence, we are promised Mdlle. Christine Nilsson, whose name alone would give distinction to the season; and not less welcome is the announcement that we are once again to see the pleasant face and hear the genuine musical voice of Miss Clara Louise Kellogg, the American Nilsson, who charmed all London hearers some four or five years since, and who, we are informed on good authority, has made wonderful progress in her art. We need not go through the old list of works which already form part of the repertory of Her Majesty's Opera, but we may mention two novelties as being of unusual interest. The first of these is Cherubini's comic masterpiece, *Les Deux Journées*, which, under the title of *I due Giornati*, is to be presented for the first time in an Italian version (author, Signor Zaffira) on the English stage—the dialogue set to musical recitative by Sir Michael Costa. We are also promised Auber's *Diamans de la Couronne*, no less acceptable, as a masterpiece in its school. Who is to set the dialogue of this opera to music is not stated. Let us hope it has been done by Auber himself. The re-engagement of Mdlle. Nilsson accounts for the *Mignon* of M. Ambroise Thomas figuring again in the list of operas; and those who think with us, that *Mignon* is its composer's very best production, will give it a hearty welcome. Donizetti's *Anna Bolena*, the revival of which for Mdlle. Tietjens made a certain impression last year, is naturally once more in the prospectus, as well as *Otello*, with Mdlle. Nilsson as Desdemona. Further into these particulars it is unnecessary to enter; we may nevertheless remark, with some surprise, that neither *Aida*, the last work of the greatest living Italian dramatic composer, nor *L'Ombre*, the last work of the author of *Martha*, is included in the prospectus of either Italian Opera-house. One might imagine that in the present dearth of attractive novelty the subscribers to our great lyric theatres would have almost a positive right to expect one or both of these new compositions—at any rate certainly that of Verdi.

On Tuesday, Mdlle. Marimon played Amina in the *Sonnambula*, with the same brilliant success as last year. On Thursday *Fidelio* was repeated. To night Mdlle. Marimon is to play Maria, in the *Figlia del Reggimento*. About all this more in our next.

ALBERT HALL CHORAL SOCIETY.

The first rehearsal of this society in the Albert Hall took place on Monday evening under the direction of M. Gounod. Hitherto the meetings of the choir have been held at Exeter Hall. There was a large attendance. The organ was the sole accompaniment, some of the pieces being sung very effectively without any accompaniment whatever. The music for the third concert was issued to the choir. It contains ten numbers, viz.—1. "Veni Creator Spiritus," harmonized by Gounod; 2. "Crucem Sanctam Subiit," Palestrina; 3. "O Lord" (choral), Bach; 4a. "Jesu dulcis memoria," Vittoria; 4b. "Adoramus te Christe," Palestrina; 5. "Evening Hymn," harmonized by Gounod; 6a. "Introit et Kyrie" (*Requiem*), Gounod; 6b. "Agnus dei" (*Requiem*), Gounod; 7. "O Salutaris Hostia," harmonized by Gounod; 8. "Russian Hymn," harmonized by Gounod; 9. "Portuguese Hymn" (*Adeste Fideles*), harmonized, with the addition of an original pastoral interlude, by Gounod; 10. "God save the Queen," harmonized by Gounod. The music of the first two concerts has been published, and an abstract of the programme of the first performance has already been advertised. The chief novelty of the third book is the excerpt, from the conductor's *Messe brève pour les Morts* for a double choir. G.T.

ROME.—Carlotta Patti's first concert, at the Apollo Theatre, was a great success. The audience were most enthusiastic, and the members of the band gave her a serenade.

FRANKFORT-ON-THE-MAINE.—The twelfth Museum-Concert closed the series for the present season. The great features of the programme were Beethoven's Ninth Symphony and Overture to *Coriolan*. To these may be added, *magno intervallo*, a new composition, *Schicksalslied*, by Herr Brahms.

CRYSTAL PALACE MUSIC MEETINGS.

The advance of musical culture, and the welfare of the Crystal Palace where so much is done in the cause of art, are worthy objects, the furtherance of which needs no apology. We return, therefore, to the subject of the "Tournament of Song" now looming in the immediate future of the great Sydenham building, doing so mainly for the purpose of reminding those who are disposed to enter the lists that the time for sending in their names is fast approaching. If report may be credited, the managers of the scheme have already met with encouragement enough to prove that they did not falsely estimate the musical zeal of our people. But we want the affair to do more than satisfy moderate expectations. It should take the form of a monster demonstration, able, once and for all, to prove that England is not an "unmusical country" by showing the wide extent and thorough character of her musical training. So good an opportunity of doing this, we need hardly say, never occurred before. For the first time in our artistic annals the amateurs of England are invited to a platform open to the gaze of all the world. Choral bodies, church choirs, military bands, and the large family of solo vocalists, may now earn more than local fame if the power be in them, and together they may do for our national reputation that which is possible in no other way. We look with confidence for the exercise of an honourable ambition, and a laudable patriotism in the new field thus opened up. Unquestionably, the musical credit of England is staked upon the result, and would be so staked were the tangible advantages offered to competitors far less than they are. We will not believe that this fact is in danger of escaping notice and appreciation, because it is not easily possible to assume that our amateurs care nothing for the national credit each of them helps to sustain. The obvious duty of all is to assist the Crystal Palace enterprise by every means in their power; and, in saying this, we are far from supposing that the details of that enterprise gave universal satisfaction. They are open to improvements which experience will, doubtless, suggest; but this matter is wholly secondary, and should have no weight when the question of co-operation comes to be decided. Enough that the Crystal Palace builds a national platform for a display of national art, and that not to occupy it would be a lamentable confession of weakness.

Assuming the prevalence of a desire to make the "Music Meetings" a great success, we may call attention to some practical steps in the direction of that result. "Fine words butter no parsnips," and it will not suffice to utter sympathetic phrases or to express mere lip devotion. Every country town of England has a percentage of those who patronise art—men, who are ever ready, in season and out of season, to talk glibly about culture, and to expatiate upon the joys of a millennial time when refinement shall have worked upon the lowest stratum of society. May we respectfully suggest to these estimable and most useful folk that they now have an opportunity to be practical as well as rhetorical? Let them work, each in his locality, for the good cause, opening their purses, if need be, that local talent may both assert itself and receive a stimulus to future effort. How much good might be done in this way by corporate and other authorities it is easy to imagine. Indeed, a laudable jealousy for the credit of those they represent should be a sufficient incentive to such bodies, and we trust that not a few competitors in the struggles of next June will come up as the chosen champions of local talent. Meanwhile, it is satisfactory to know that, in one important respect, the way has been made clear. The railway companies have granted very liberal terms to those who may journey over their lines in connection with the Music Meetings. Competitors in the first seven classes will be carried to London and back at fares which the following examples illustrate:—Aberdeen, 27s. 6d.; Bristol, 7s.; Exeter, 10s.; Swansea, 12s.; Norwich, 6s.; Cambridge, 4s.; Portsmouth, 5s.; and Liverpool, 10s. These concessions reduce the cost of travel to what is practically a minimum, and choral associations are thus secured all possible facilities for putting in an appearance. There now only remains advantage to be taken of the opportunity, and we hope that by the 15th inst. not a single important town of England will be unrepresented in the Crystal Palace list.

Wohin, nach seinem Tod' wohl Mozart's Geist geeilet,
Bleibt jedem Grübler unbewusst;
Ward er dem düstern Ort des Busse zugetheilet,
So wandelt ihn sein Spiel alsbald zum Ort der Lust
Und kam er in das Reich der Freuden,
So müssen seine Kunst die Seraphim beneiden!
To Shirley Brooks, Esq.

TURIN.—Wagner's two preludes to *Lohengrin* met with such success when performed a short time since, at the Teatro Vittorio Immanuele, that the audience insisted on their being repeated.

ORATORIO IN CHURCH.

On Wednesday evening, the 3rd, at a special service held in the church of St. John the Evangelist, Waterloo Road, the festival of Easter was celebrated by a performance of the second and third parts of Handel's *Messiah*. The service consisted of the Sentences, Exhortations, &c., up to the place for the Psalms, instead of which the oratorio was proceeded with. After the "Hallelujah," a short sermon was preached by the vicar, the Rev. Hugh Bateman, on the text, "Let everything that hath breath praise the Lord;" here followed the Offertory, at the conclusion of which the oratorio was resumed, the service ending with the Blessing. The church was well filled, and we were much pleased to notice the number of poor inhabitants of the district who attended—many, probably, had not entered their church for years. If only for the purpose of attracting such to church now and then, the oratorio is surely of great teaching value.

The solo parts were sustained by Miss Forsey Brion, Miss Harmon, Miss Alice Barnett, Mr. Walter Reeves, and a gentleman who, at a moment's notice, undertook the tenor music, and very well he sang it. Miss Brion brought forward the seldom heard air, "If God be for us," and in this, as in "How beautiful are the feet," sang with great religious feeling, well proving that the gospel can be preached most powerfully by the aid of song. Miss Harmon gave an impressive reading of "I know that my Redeemer liveth," while in the one contralto air Miss Barnett showed a telling voice and great feeling. Mr. Walter Reeves has a fine voice and good style; in "Why do the Nations" he made a deep impression. The band and chorus, numbering nearly two hundred, was under the conductorship of Mr. R. Forsey Brion, R.A.M., organist and choirmaster of the church, to whom much praise is due for having organized the whole affair, and thus made an important step in pushing forward the movement of placing oratorio in its proper place—the church, and as a portion of its service. Owing to the success of this first oratorio in St. John's Church, we rejoice to say that other such services are to be held on festivals, of which due notice will be given. Mr. Walter Fitton rendered invaluable aid at the organ—no small task, as the work was produced with Handel's accompaniments, in which the organ is all-important.

We heartily wish the clergy and organist every success in their laudable undertaking.

PAULINE LUCCA v. MALLINGER.*

(Another version.)

During the performance of *Le Nozze di Figaro*, on the 27th inst., the public unfortunately—so writes the *B. B. Cour.*, and all the daily papers agree with it—witnessed the continuation of a matter that has been going on behind the scenes, and which is connected with the probable retirement of Mme. Mallinger from the Operahouse. This led that lady's admirers to indulge in invectives against Mad. Lucca, for which the behaviour of the latter, either on or off the stage, never offered any provocation. For the first time since the above incident, both ladies performed in the same opera. On her appearance as Cherubin, Mme. Lucca was greeted with applause, which, however, was suppressed, with a certain amount of decision, by hisses from the higher regions of the house. Mme. Lucca, who was greatly excited at this, uttered the word:—"Ungezogenheiten" ("Bad Behaviour," or "Rudeness"), and hastily left the stage. The curtain fell, and the entire audience, who had scarcely recovered from the surprise caused by what had happened, called most energetically for their spoilt and charming favourite. The curtain rose. Susanna (Mme. Mallinger) was on the stage. Mme. Lucca (Cherubin) appeared, and, advancing most energetically to the middle of the stage, said in a most determined tone:—"I am not conscious of having done anything wrong, and I do not see why I should allow myself to be insulted." This was followed by frantic applause from the audience, and the performance then proceeded without further interruption.

NAPLES.—Signor E. Petrella's new opera, *Manfredo*, words by G. J. Cimino, has been produced with success. The principal parts were satisfactorily sustained by Signora Kraus, Lina; Signor Barbacini, Ranuccio; Signor Aldighieri, Manfredo, and Signor De Bassini, Cencio. Signor Petrella was called on twenty times during the evening.

* From the Berlin Echo.

ST. JAMES'S HALL.

REGENT STREET AND PICCADILLY.

MR. CHARLES HALLÉ'S

Pianoforte Recitals.

MR. CHARLES HALLÉ has the honour to announce that his Twelfth Series of PIANOFORTE RECITALS will take place on the following Afternoons:—

FRIDAY, May 3,
FRIDAY, May 10,
FRIDAY, May 17,
FRIDAY, May 24,

FRIDAY, May 31,
FRIDAY, June 7,
FRIDAY, June 14,
FRIDAY, June 21.

The forthcoming series of "Recitals" will in a measure differ from its predecessors. The programmes will be more varied, and Mr. HALLÉ ventures to think—the eager desire for novelty, a marked distinction of the present day, taken into consideration—more generally interesting. At each "Recital" it is intended to include compositions—duets, trios, &c.—in which the pianoforte is accompanied by other instruments. One of the concerted pieces will invariably be selected from works belonging to the "modern German school"—from Robert Schumann to Johannes Brahms, Raff, &c.—now a topic of discussion in all musical circles, whether amateur or professional. Each of these composers, together with others unnecessary to designate by name, will be illustrated by some representative piece, in which the style and peculiar way of thinking of the author may be exemplified to the best advantage.

In other respects the scheme of the "Pianoforte Recitals" will be entirely in consonance with the spirit of those which the aristocracy and the general musical public have for so many years liberally supported. The programme of each "Recital," as a matter of course, will include a grand sonata for pianoforte alone, by Beethoven, or some other universally recognised master. Perhaps no more acceptable way of making the value of these great works evident could be designed than that of providing an opportunity of comparing them with what has been written since they were produced. To shut out what is doing at the time in which we actually live would not only be unfair but injudicious, and Mr. HALLÉ believes that by the introduction of several among the most remarkable examples of "the modern school" the interest of his hearers will be considerably enhanced. The other solo pianoforte pieces to be performed by Mr. HALLÉ will be selected from works of acknowledged masters—from J. S. Bach and Handel, to Dussek, Weber, Schubert, Mendelssohn, Chopin, and their most renowned contemporaries. It is hoped that this variety may sustain the repute of the programmes, as it must surely enrich them, by opening up new sources of interest for the consideration of earnest amateurs, who desire to perfect their knowledge and experience, by making themselves acquainted with all styles of pianoforte music which, after their manner, legitimately uphold the dignity and purity of art.

The programmes, as on previous occasions, are to consist of as many pieces as may limit the duration of the performance to two hours—from Three o'clock to Five, P.M.

For the concerted pieces Mr. HALLÉ has secured the valuable co-operation of Madame NORMAN-NERUDA (Violin), Signor PIZZU and M. DAUBERT (Violoncellos). At each "Recital" there will be two vocal pieces.

Descriptions, analytical and historical, of the various compositions will, as usual, accompany the programmes.

PRICES OF ADMISSION.

	For the Series. Single Ticket.	
	£ s. d.	£ s. d.
Box stalls, numbered and reserved	2 2 0	0 7 0
Balcony	1 1 0	0 3 0
Area	—	0 1 0

Subscriptions received at CHAPPELL and Co.'s, 50, New Bond Street; MURCHILL'S, 33, Old Bond Street; OLIVER'S, 39, Old Bond Street; KEITH, PAOWSE, & Co.'s, 48, Cheapside; HAY'S, 4, Royal Exchange Buildings; AUSTIN'S Ticket Office, 28, Piccadilly; and by Mr. CHARLES HALLÉ, 11, Mansfield Street, Cavendish Square. Subscribers wishing their seats reserved are requested to notify their intention to Messrs. CHAPPELL and Co., on or before Monday, April 29.

CRYSTAL PALACE CONCERTS.

TWENTY-FIFTH SATURDAY CONCERT, APRIL 13th, 1872.

PROGRAMME.

OVERTURE, "Preciosa"	Weber.
RECIT AND CAVATINA (<i>La Sonnambula</i>)—Mdlle. ANNA RENZI	
(Her first appearance)	Bellini.
SYMPHONY, No. 3, IN E FLAT (<i>Eroica</i>)	Beethoven.
ARIA, "Bel vendicato" (<i>Donizetti</i>)—Signor MENDIOROZ	Meyerbeer.
ARIA, "Bel raggio" (<i>Semiramide</i>)—Mdlle. COLOMBO	Rossini.
CONCERTO FOR PIANOFORTE IN A—Miss EMILY BRANDES	Schumann.
(Her first appearance at these concerts)	
RECIT AND ROMANCE, "D'amore sull' ali rose" (<i>Il Trovatore</i>)—Mdlle. ANNA RENZI	Verdi.
DUET, "Padre mia figlia" (<i>Rigoletto</i>)—Mdlle. COLOMBO and	Verdi.
Signor MENDIOROZ	Sullivan.
OUVERTURE DI BALLO	
CONDUCTOR	Mr. MANN.

MARRIAGES.

On the 3rd April, JOHN FREDERICK BRIDGE, Mus. B., of Manchester, to CONSTANCE ELLEN, second daughter of J. L. MOORE, Esq., of Elm House, Hoxne.

On the 9th inst., at St. Gabriel's, Warwick Square, by the Rev. A. B. Hilliard, M.A., brother of the bridegroom, assisted by the Rev. R. Temple West, M.A., HERBERT BREWITT HILLIARD, fourth son of G. R. HILLIARD, Esq., M.D., of Cowper Lodge, Deal, to REBECCA, youngest daughter of the late R. J. JEWELL, Esq., formerly of Newport, Isle of Wight.

NOTICE.

TO ADVERTISERS.—The Office of the MUSICAL WORLD is at Messrs. DUNCAN DAVISON & Co.'s, 244, Regent Street, corner of Little Argyll Street (First Floor). It is requested that Advertisements may be sent not later than Thursday. Payment on delivery.

The Musical World.

LONDON, SATURDAY, APRIL 16, 1872.

ROYAL SOCIETY OF MUSICIANS.

THE anniversary dinner of this useful and flourishing society, held at Willis's Rooms yesterday week, was a distinguished success. Not only were the guests who assembled, under the presidency of the Duke of Edinburgh, far beyond the average in point of number, but the entire proceedings were marked by that thorough good fellowship, which, on such occasions, is a *sine qua non*. We attribute much of this to the presence, and genial bearing of the Royal chairman, who never more completely established the fact that Royalty is a great power in social as well as political life. We know not whether it will ever be the fate of Prince Alfred to lead the fleets of England against the enemy, and assert the inviolability of our English soil. Should this come to pass, he will do his duty; but Peace hath its victories, as well as War, and the Prince may render excellent service as a diner-out. He did so, in point of fact, on the occasion we now notice, by gathering round him a brilliant company, and helping to augment the funds of a deserving charity. Long may he survive to repeat the process in a like unaffected and hearty way.

The after-dinner proceedings were of unusual interest, owing to the attractive performances of Madame. Arabella Goddard, Madame. Urso, Madame. Regan, Mr. W. H. Cummings, Herr Stockhausen and other artists of eminence. But our business is not with the musical programme or its execution so much as with the accompanying speeches. After-dinner oratory, as everybody knows, is not usually of a distinguished order. It too often runs in familiar ruts, abounds in stereotyped compliments, and is generally a flow, more or less jerky and uncertain, of words, words, words. But sometimes, a thinker speaks on in such occasions; and as "a little leaven leaveneth the whole lump," so one thinker can invest post-prandial speeches with attraction. Mr. G. A. Macfarren did this at Willis's Rooms, when proposing the health of the Patrons, and Honorary Subscribers—a topic not very fertile in suggestions to ordinary minds.

But Mr. Macfarren's mind is not ordinary, and he improved the occasion in the very interesting manner following:—

"Music is the symbol of sympathy. We all know the beautiful phenomenon of how, when a musical sound is sustained in the presence of a stronger instrument, all the strings which are in unison with that sound vibrate. We know when such a sound is sustained in a spacious building how it is prolonged and prolonged, and how the further phenomenon proceeds of the harmonic notes of these sounds rising one above another through the grand vault of such building. The experiment has been tried, and proved that there are musical sounds graver and more acute than the human senses can perceive. It is, then, reasonable to conclude—more than that, science points to it as a fact—that the once-supposed fable of Pythagoras is true, and that there is a music of the spheres; that the musical instrument on the largest scale is, indeed, this large world; and that the principle of rhythm is that which keeps the stars in their motion round a central sun—is that which makes the stream of blood flow through our veins—is that which makes the sap rise in the plants—is that which makes human heart beat with human heart, and

makes us all friends together. This same principle of rhythm causes such vibrations in the air that flames quiver, and then, as the notes rise and fall, they may be said to dance to the music. We need no further proof of how music binds human beings to one another than the feelings which we all enjoy at this moment. Let us look to another instance of musical effect with which we are all familiar. Who has ever heard a military band and has not come nearer, if a civilian, to the feelings of a hero than he can under any other circumstances? In a grander and graver sense, let us observe what wonderful religious emotions have been stirred by music. Let us recall the early days of the Reformation, when Bishop Jewell tells us about preaching at Paul's cross to 6,000 persons, and all joining in one grand accord to sing—all those voices together—a hymn in which every heart and voice concurred. Let us think of the wonderful story of how after the battle of Sadowa, when the conquering army was left upon the field, one soldier began to sing the hymn of gratitude, 'Ein feste Burg ist unser Gott'—how he was followed first by one and then by another until the whole of the Prussian army joined in this outpouring of a nation's thanks. To come to a tenderer application of the effect of musical sympathy let us remember the poet's verses where he tells us how such sympathy is stirred when one hears the voice of his beloved singing to one above. Now most necessarily do musicians depend upon sympathy first of all amongst each another. Remember, musicians are divided into two classes, those who create and those who execute, and their two ways in life, their two processes of thought, their two powers of action are so involved that neither can be but through the other. The greatest composer that ever lived would have but poor fruits of his genius but for the executant who has interpreted him; and the greatest executants we have heard would be but silent members amongst us unless there were compositions for them to sing. Let us look to the third element upon which the musician is dependent for sympathy. What would be all his composing and all his singing if there were not genial hearts to hear him? That power of perception is in itself a very high order of mental perfection. There are those who can perceive beauty who, not knowing of themselves by what means, are aware of the nicest, the most delicate, the most refined and subtle perfections, whereas they may be unable to produce any of those from their own minds. The world owes much to such lovers of music and of musicians. Think of Beethoven, who had for a personal friend the Archduke Rodolph. His sympathy and encouragement, with that of other noblemen, formed the sun which brought out the flowers of the great composer's genius. This Royal Society of Musicians and another society which has now become its affluent—the Society of Female Musicians—have long felt how much is due to the support of those who sympathize with music and musicians; and, in giving the toast of the patrons and honorary subscribers, I beg to couple it with the name of a gentleman who has long been our friend and the friend of the Philharmonic Society—I mean Sir Thomas Gladstone.

This was capital, and brought the evening's oratory somewhat on a level with the evening's music. But hardly less good, in its way, was the story told by Sir Thomas Gladstone, of the Royal Chairman's fiddling, *à la* Wilkie, on the top of a beer-barrel while his sailors danced. The Duke's plea of guilty to the impeachment and his happy commentary upon it, will long be remembered, as an episode of interest in connection with the annual banquet of the Royal Society of Musicians.

OCCASIONAL NOTES.

We go night after night to theatres and concert-halls and hear the English language mispronounced by those who are supposed to speak it with propriety; and, although it may give us pain, we take no thought how to remedy the evil. Not so our Austrian friends, who, last Tuesday week, opened an Elocution School in Vienna, founded by the well-known actor, Leo Friedrich. Its mission, which promises to be eminently successful, is to teach pupils not only to pronounce the German language with correctness and refinement, but to master the difficulties of its construction. The school is arranged in two divisions, the one for adults and the other for children.—H.L.B.

DEEP and angry murmurs are heard from the patrons of the Italian Opera in Vienna. The *Tageblatt* remarks:—

"When we had an Italian company at the Imperial Operahouse, recruited from the *élite* of Italian singers, accompanied by a first-rate orchestra, and supported by an excellent chorus, we found the entrance prices monstrously high; but what excuse can be offered now for extortion, with an indifferent band, and still worse chorus and principals, who, with the exception of Nicolini, only serve as miserable supporters for Patti!—H.L.B.

CONCERTS VARIOUS.

THE thirty-fourth concert of the Schubert Society (second of the present season) took place on Thursday, the 4th inst., R. Schumann's compositions forming the first part of the programme. Two duets, "Fantasiestücke" and "Stücke in Volkston," for pianoforte and violoncello, opened the concert, and were exceedingly well played by Miss Lucy McManns and Herr Schubert. The other instrumental pieces included "Des Abends" and "Novelette," for pianoforte alone, played by Herr Euziau, and "Abend Lied," for violin alone, by Herr Ludwig. Amongst Schumann's songs were "The Cottage" (Mdlle. Farnesi), "A Poet's Love" (Miss Lucy Franklin), "Fair above of all my sorrow" (Miss Alice Barnett), "Nussbaum," and "Widmung" (Herr Carl Bohrer). The second part of the concert was miscellaneous, opening with Mendelssohn's grand trio in C minor. Signor Federici made his first appearance before an English audience, and was called upon to repeat Prince Poniatowski's "Yeoman's Wedding Song." Herr Bohrer created a very favourable impression by the masterly manner in which he sang Signor Randegger's new song, "The Young Mountaineer." The other vocal pieces were an old English ballad (Miss Barnett), "Il segreto" (Miss Lucy Franklin), and a new song of Signor Fabio Campana's (Signor Federici). Among the instrumental solos were a Nocturne by Ernst (Herr Ludwig), a violoncello solo, "Intermezzo," by M. Tours (Herr Schubert), and pianoforte solos by Miss Lucy McManns and Herr Euziau. Prince Poniatowski and Herr Schubert were the conductors. The rooms were crowded, and the concert passed off very successfully. The thirty-fifth concert will take place on Thursday, 9th May. Sir Julius Benedict's and C. M. von Weber's compositions are to form the first part of the programme.

BRIXTON.—The last of Mr. Ridley Prentice's "Monthly Popular Concerts" fully sustained the character of these delightful musical *réunions*. Messrs. Henry Holmes, Burnett, Pettit, and Prentice were the solo instrumentalists, who interpreted in a masterly manner a rich repertory of pieces which included Beethoven's Trio in G major, Op. 9; an *Andante* and *Allegro* for violin, by Handel; and Mozart's well-known quartet in G minor. Compositions less familiar to amateurs were found in three pianoforte sketches by H. W. Hird, played with his customary fluency by Mr. Prentice. The performance of these various pieces was unexceptionable, but Mr. Holmes raised the enthusiasm of his audience to the point of an unanimous encore of his *morceau* of Handel's. Miss Ellen Horne was the vocalist to whose conscientious care were entrusted Halevy's song "Softly blow ye breezes;" a MS. cantata "No, no mio core" by Carissimi (with violoncello *obbligato*); and Mendelssohn's song "The Stormy Spring." Mr. T. Fox was the conductor. The more we hear these concerts, the more are we impressed with the importance of the enterprise which brings into the suburbs vocal and instrumental music of a high order, and thus supersedes the necessity of sometimes inconvenient visits to the metropolis for a musical treat.

A CONCERT was given at the St. James's Theatre on the occasion of the benefit of M. Ravel, when Mdlle. Jeanne de Billefont, a youthful pianist only ten years of age, played a concerto by Dussek and a fantasia by M. Lefebure-Wély in a style that showed she possesses the germ of a first-rate artist. Mdlle. de Billefont notwithstanding her youth has twice been "*laureat*" of the Conservatoire of Paris, where she was a pupil of the accomplished Mme. Retz. Mdlle. de Billefont, who is the daughter of the composer of that name well-known in Paris, and the present conductor of the orchestra at St. James's Theatre, has gone back to "la belle France," but will return shortly to fulfil several engagements at the *réunions* of the "*haute aristocratie*."

THE CONSERVATORY LAND SOCIETY.—At the 78th quarterly meeting held at the Norfolk Street offices on the 9th inst., Viscount Ranelagh in the chair. The receipts for the quarter ending Lady Day last were declared to be £26,215 19s. 6d., and the grand total £1,770,428 10s. 9d. The number of the last share issued was 37,194. The reserve fund, exclusive of office premises &c., amounts to £10,500. The rate of interest remains at five per cent, per annum on shares, and four per cent per annum on deposits. There were present at the meeting Viscount Ranelagh, Colonel B. Knox, the Hon. and Rev. W. Talbot, Colonel A. Meyrick, N. W. J. Stode, Esq., J. Goodson, Esq., T. Knox Holmes, Esq., N. Winslanley, Esq., C. L. Gruneisen (secretary), J. Ashdown, Esq., G. F. Talbot, Esq., Hugh Thomson, Esq., R. N.

PROVINCIAL.

EDINBURGH.—The *Edinburgh Courier*, of March 29th, writes as follows:—

"The appended programme will show that Dr. Oakeley's performance yesterday afternoon was exceedingly attractive, and afforded considerable scope—of which every advantage was taken—not only to his executive skill but to his well-known taste in the selection and combination of 'stops':—

'Overture and March—"Ode to St. Cecilia's Day," Handel; Romanza, from Symphony—"La Reine de France," Haydn; Prelude and Fugue, in G major, for Organ, Hesse; Allegro and Musette (Suites Anglaises), Bach; Marche Funèbre, Pianoforte Sonata (Op. 26), Beethoven; Andante in G major—"Rosamunde" (No. 2), Schubert; Allegretto in F major, Spohr; Aria (a)—"Durch die Walder;" Cavatina (b)—"Und ob die Wolke;" Chorus (c)—"The Huntsman's" (by request) *Der Freischütz*, Weber; Tempo di Minuetto, e Trio, for Organ (Op. 18), Guilman.'

"Of the various pieces, we preferred Nos. 1 and 9—the latter of which we heard for the first time, and hope to hear again. Every number, however, was excellently played and received with applause. The *Der Freischütz* selection was especially enjoyed. Nos. 3 and 7 were given by a young gentleman, pupil of the Professor's, in a highly creditable manner, the audience insisting on a repetition of Spohr's *allegretto*. The next recital will be on Easter Eve."

SCARBOROUGH.—The local *Gazette* of April 4th, thus speaks of Dr. Sloman's cantata, *Supplication and Praise*, which was recently performed at a concert given by the Amateur, Vocal and Instrumental Society:—

"The cantata is divided into two parts, the first part expressing prayer and supplication, and the second, praise. The opening chorus, 'Bow down thine ear, O Lord, and hear me, for I am poor and in misery,' in G minor, is simple in construction and character. It appeared to create a very favourable impression. It was followed by a chorale, 'O God our help in ages past,' &c. The introduction of a chorale at so early a stage might have led some present to think that the work was about to assume too largely a metrical form. This was not the case, however, and we think no one, after hearing the chorale, could have wished for its omission. The introduction of chorales into works of the oratorio form is not uncommon, but they are generally quotations, while in the present case the chorale is an original one, and it is of a genuine stamp. The harmonies are well varied in the different verses. Solo, 'Teach me Thy way, O Lord,' is one of the most pleasing in the cantata. This was followed by a trio for female voices, 'Be merciful unto me, O God, for I will daily call upon Thee,' &c. A recitative, 'For Thou art good and gracious,' is of true declamatory character; and the following air, 'Give ear, O Lord,' &c., is also well sustained. The repetition of the last-quoted words, in chorus, completed the first part of the cantata. The second part opens with a recitative, 'Like as the smoke,' &c., and air, 'But let the righteous rejoice.' Part of the words of this air, 'O sing unto God,' &c., are repeated in the following double chorus. This chorus is perhaps as vivacious as any in the work, the responsive effect, as each choir calls upon the other to 'magnify Him,' being very powerful. Another double chorus 'All nations whom Thou hast made shall come and worship Thee,' &c., is also bold and telling. The remaining three verses of the hymn before quoted are now sung to the chorale, affording a really pleasing variety. The concluding chorus is a fugue, and although cast in a familiar mould, forms a very effective *finale*. The orchestral accompaniments are almost exclusively for stringed instruments, supported by the pianoforte. There appeared to be some capital instrumentation in the accompaniments, the passages being well and characteristically laid out. At the close, Dr. Sloman received the congratulations of very many friends on the successful performance of a composition which does him very great credit."

WOOLWICH.—A correspondent writes us as follows:—

"An English ballad concert was given by Mr. J. A. Smyth, at Woolwich, on the 9th inst., at which one of the strong features was the 'Orpheonic Octett,' under the direction of Mr. Smyth, composed of two sopranos, two contraltos, two tenors, and two basses. The exquisite finish and musician-like delivery of the madrigals and part-songs of this 'Orpheonic Octett' reflect the very greatest credit upon the careful instructions and painstaking rehearsals that must have been bestowed upon them by their well-known talented director. That phrasing, 'nuances,' and delicacy in *pianissimo* passages (thence rendering the different melodic phrases in the last verse of Mr. Leslie's four-part song, 'My soul to God, my heart to thee'), should, and would, be obtained from his choir by such an experienced musician as the director of the 'Orpheonic Octett' might well be expected—but we were not prepared for the refinement and finish displayed in all they did. General and lengthened applause testified the delight of the fashionable audience assembled in the beautiful theatre of the Royal Artillery

Barracks. Those promising young artists, the Mdles. Siedle, sang several duets and ballads in a manner to win for them encore after encore. They were in capital voice, and showed the benefit obtained by their late operative tour in strength of voice and fascination of manner and appearance. Captain Goodenough and Mr. Tietkins—two well-known and experienced amateurs—rendered good service; the former gained certainly the heartiest encore of the evening, and sang his ballads with a finish and delicacy that proved his thorough conception and study of the authors; the latter maintained his position as the first of amateur tenors (a *rara avis* in the present dearth of tenors of all sorts), and won loud and continued applause for all he did. Mr. Melbourne, whose baritone voice was heard to advantage, received a hearty encore in Mr. Molloy's popular song, 'The Vagabond.' Mrs. Salinger sang in several concerted pieces, and was obliged to repeat Mr. W. C. Levey's song, 'Esmeralda.' The artistic manner in which the selected orchestral band of the Royal Artillery performed the overture to *Maritana*, and the ballad fantasia, the 'Knights of St. Patrick' (composed by their talented instructor, Mr. Smyth), was the theme of universal praise and admiration. The two *moreaux* for pianoforte solo, contributed by Miss Jones, were highly and deservedly applauded. A grand vocal and instrumental 'Thanksgiving Concert' was given in the same locale on the 27th ult. The programme consisted of Mendelssohn's *Hymn of Praise*, Sir John Goss's *Te Deum* and Thanksgiving Anthem, and the Passion Music from the *Messiah*. The principal vocalists were Madame Cora de Wilhorst, Madame Poole, Mr. Maas, and Mr. E. Holland. A chorus consisting of one hundred and the orchestral band of the Royal Artillery also assisted. Mr. G. M. Smyth presided at the organ, and Mr. J. A. Smyth conducted. The concert, which was under the patronage of the Hon. Lady Wood and several other ladies of influence, was successful. Madame Cora de Wilhorst's singing was greatly admired, and Madame Poole, Mr. Maas, and Mr. Holland, acquitted themselves to the satisfaction of the audience. The orchestra was well up to its work, and played the accompaniments with a delicacy and finish rarely surpassed."

GLASGOW.—The Choral Union gave on April 2, a performance of Bach's *Matthew Passion*, under the direction of Mr. Lambeth. Respecting the principal vocalists we read as follows in the *Star*:—

"The soprano solos were sung by Mdme. Radersdorff, who fully proved she had bestowed great care in studying, not only her own special part, but the whole oratorio. In the airs, 'Break and Die,' 'Jesus Saviour,' 'Have Mercy upon Me,' and 'To us He hath done all things well,' the great *prima donna* was particularly effective, displaying throughout a perfect model of expressive singing. Miss Fairman—a newcomer—with a good contralto voice and excellent style, sang her solos in truly artistic manner. Mr. Byron gave a careful rendering of many of the very trying recitatives, allotted to the Evangelist; and in justice it ought to be stated he only received ten days' notice to study the whole oratorio. Mr. Winn sang the words, given in the original to our Saviour with thorough comprehension of their purport, and with a truth of expression which materially raised him in the estimation of all his hearers. The principal violinist, Mr. Pollitzer, deserves a word of praise for his admirable services. In the violin *obbligato* to the air, 'Have mercy upon me' he displayed a facility of execution and genuine musical feeling which thoroughly enlisted the sympathy of the audience. Mr. Emile Berger presided at the pianoforte, and did good service."

BIRMINGHAM.—In his notice of a recent performance of the *Messiah*, given by the Festival Choral Society, the able critic of the *Daily Post* said:—

"Miss Edith Wynne, whose voice seems to grow with her artistic experience in power and richness of quality, never sang better than on this occasion. Fervour, refinement, and intensity characterised all her efforts, and with these spiritual qualities, were combined powers and graces of execution which entitle her to a place in the very foremost rank of English oratorio singers. Mr. Vernon Rigby, who was received with all the warmth due not only to his talents as an artist, but his claims as a townsman, fully confirmed his title to be considered the best living substitute for Mr. Sims Reeves in a part which Mr. Reeves has made peculiarly his own. His singing of the reposeful introductory recitative was marked by wonderful sweetness and tenderness, but in this, as in some other passages of the tenor part, the loudness of the accompaniment deprived the vocalisation of its due effect. The florid air, 'Every valley,' was executed with great precision and brilliancy, and the grand series of recitative and air in the *Passion-Music*, commencing with 'Thy rebuke hath broken his heart,' was rendered with fervour and pathos allied to rare vocal power. In the very difficult air, 'Thou shalt break them,' the vigour, precision, and sustained power displayed by Mr. Rigby greatly impressed the audience, and the singer's triumph was completed by the extraordinary brilliancy of the sustained A in his closing cadence. In compliance with the persistent and enthusiastic demand of the audience, Mr. Rigby had to repeat this masterly performance, which he

did with undiminished effect. Madame Patey was in excellent voice, and her fine, rich, powerful contralto did full justice to the music devolving on her. She was encored in 'He shall feed,' which has rarely if ever been given with more effect than on this occasion. Her most finished effort was 'He was despised,' which she sang with matchless pathos and exquisite art. Mr. Whitney, if not yet the most refined of basses, possesses so excellent a voice, and sings with such freshness, spirit, and intelligence, that he often kindles enthusiasm where more finished and sober singers would be comparatively ineffective."

OUR CONTEMPORARIES.

Mdlle ALBANI.

The *Morning Post* flung up its hat very high for Mdlle Albani's Lucia, and said:—

"Mdlle. Albani's performance in *Lucia* was a brilliant success. So good was it in every respect, alike dramatically and vocally, that many who heard her, and were convinced of her great present and promising talent, were inclined to express a wish that her first appearance had been made in Donizetti's opera rather than in Bellini's, as her performance would have set at rest all doubt as to the position she should occupy on the operatic stage. First impressions, though not always favourable, are generally very lasting; yet if there remained a difficulty in deciding whether Mdlle. Albani was a great artist or not after her first appearance, that difficulty was wholly removed by her extraordinary representation of Lucia. Considering her youth, her assumption of the part is equal, if not superior, to that of the many more experienced artists who have made the work familiar to modern opera patrons. For while in one vocal excellence is in advance of dramatic power, in another acting is more forcible than singing, Mdlle. Albani shows so admirable a union of both desirable qualities that there is scarcely room to make a suggestion for improvement. For the sake of the great success made by her last night it is not unreasonable to assume that the clever artist was pleased to choose a weak part to appear in first, and then to show by a wonderfully improved performance how worthy she was to be counted among the great singers who from time to time have delighted the lovers of music. It was simply a work of supererogation, to select for special mention any particular detail where everything was above the average. It will be sufficiently well understood when it is said that all the points usually looked for in the performance of the work were made, and well made, besides others that had probably hitherto escaped notice. The hearty applause which spontaneously broke from all parts of the house, as each point was made and recognised, was but a fair tribute to the genius of the clever lady whose great success it is a true pleasure to record."

The *Standard* flung up its cap higher than the *Post* and exclaimed:—

"Mdlle. Albani's appearance as Lucia, renewed the excitement of her debut, and created as great a sensation as her *Amina*. Success is always inspiring, and Mdlle. Albani, free from the anxiety of a first appeal, and encouraged by a reception almost unprecedented at the Royal Italian Opera, was enabled last evening to put forth her powers with even greater freedom than before, and acted and sang in a manner which fairly enchanted as well as astonished the whole house. In 'Regnava nel Silenzio,' Mdlle. Albani's charming voice, pure intonation, and delightful phrasing at once provoked the most enthusiastic applause, whilst in the mad music her expressive singing was only eclipsed by the fluency with which the most difficult and florid passages were afterwards vocalised. Most severely does the second act of this opera test the capabilities of an artist. The confidence with which Mdlle. Albani supported it was, however, fully justified by the result, and, whilst singing throughout with an intensity of expression few could equal, her acting was interesting, striking, and full of character. In the duet with Edgardo which follows, 'Sulla tomba,' the charm of Mdlle. Albani's lovely voice was also fully appreciated, and in the subsequent scene of the marriage contract her pathos and refinement were alike remarkable. Also in the duet, 'Il paller funesto,' and in the scene of delirium which ensues on the sudden appearance of Edgardo, nothing could be more effective than Mdlle. Albani's performance. The well-known concerted movement, 'Qual terribile momento,' met with the reward it merited—an uproarious demand for its repetition. The great *scena* in the final act was the crowning feature of the representation, and although enthusiasm could scarcely have run higher than it did during the first two acts, it culminated when such a favourable opportunity was afforded Mdlle. Albani of so highly distinguishing herself."

The more careful and less easily excited, though not less kindly, *Daily Telegraph* thus delivered itself:—

"On Tuesday, Mdlle. Albani, who appeared as the heroine of Donizetti's *Lucia*, passed through an ordeal fairly decisive as to her vocal and dramatic power. The encouraging applause she received could not but act as a stimulus, and we take it that, the conditions being thus favourable, her very best was done. Mdlle. Albani's efforts, let us hasten to say, were as far from being unworthy of praise, in regard to results actually accomplished, as they were from being destitute of promise with respect to the future. Her singing in 'Regnava nel silenzio,' in portions of Lucia's duet with Enrico, and generally in those passages of *cantabile* which display the artist's strongest

points, deserved all the applause it received, while an earnest demeanour and an unaffected identification of herself with the character were features of dramatic excellence. But the clever Canadian lady has need of further improvement. If she may not remove the inequality between pure, beautiful upper notes, and a "middle voice" by no means so satisfactory, it is possible for her to acquire a greater command of *fortitudo*, and to augment the grace and propriety of her acting, especially in scenes demanding passionate expression. These things done—and Mdlle. Albani will do them, or we mistake her—the young artist's claim to a high place cannot but meet with favour from those who now think that to pronounce her perfect would be to do mischief under the cloak of kindness. Mdlle. Albani was several times recalled during the evening."

After all, the final enduring verdict will be given by the public (so-called).

ENRICO CAMPOBELLO.

We have been requested by an esteemed correspondent to publish the subjoined, which we do with pleasure:—

"As we announced in our last number, this young and talented artist has returned to us after a prolonged stay in the land of song. The opinion of the Italian press is unanimous in its high opinion of Signor Campobello's talents, and in every theatre where he performed, after having studied under the world-renowned Felice Romani, and Signor Corsi, he was everywhere received with enthusiasm. At Florence especially and at the "Scala" at Milan, Signor Campobello was severely tested while singing together with artists of the first water. He seems especially to have been congratulated by the press, from the manner in which he both acted and sang the difficult parts of *Belisario* and *Marino Faliero*. The *Nuovo Trovatore* says, Signor Campobello was the principal cause of the almost forgotten opera of Donizetti's *Belisario* being again received with approbation by the audience, and goes on to say that the artist is a gentleman with pleasing appearance, with a voice as pleasing as his person, and artistic expectations equal to both. It is rare to find so young an artist with the reputation such as Signor Campobello by perseverance has made for himself. The possessor of an exceptionally fine baritone voice, he has the advantage of being a fluent linguist, and has sung to French and German critical audiences with the same success as in Italy; and as we remember his rendering of the "Village Blacksmith" and "Hearts of Oak" when he was engaged with Mr. Mapleson's company in '68 and '69, when we heard him under the name of Campi.

"We trust of hearing Signor Campobello at one of the Opera Houses this season, and feel sure that, in the absence of Mr. Santley, he will be a most acceptable addition to either Mr. Gye's or Mr. Mapleson's Troupe."

SATURDAY EVENING CONCERTS.

The last of the Saturday Evening Concerts, organised by Her Wilhelm Ganz, took place in St. George's Hall, and attracted a large audience. The programme, had two merits—it was varied and concise. Spohr's quartet in D minor, Op. 74, formed the opening number, and Moschele's duet for two pianofortes, entitled *Hommage à Handel*, was selected as the *finale*, whilst Schumann's quintet in E flat, Opus 44, constituted Herr Ganz's *pièce de résistance*. The violin playing of Herr Heerman (from Frankfort) was again one of the features of attraction; the accuracy, ease, and perfect intonation with which the passages in Spohr's difficult quartet were executed produced a marked sensation. The violin part is well suited to test the efficiency of an aspirant, and the result was highly satisfactory. Herr Heerman had to appear, with his coadjutors, Messrs. Jung, Biagrove, and Paque, to acknowledge the applause their playing provoked. Herr Ganz's fine performance in Schumann's quintet attracted general attention. He has throughout this series of concerts maintained his well-earned reputation as one of the cleverest pianists of the day, and the performance of this quintet strengthened his claim to the highest consideration. The vocal music was very attractive. Mdlle. Drasil sang Dr. Hiller's sacred song, "Lord, whom my inmost soul adoreth," with fine effect, and Madame Florence Lancia, in two of Chopin's mazurkas fairly enchanted the audience by her brilliant vocalization. She was immensely applauded, and had to repeat her efforts. Signor Pinuti was the accompanist.

CRYSTAL PALACE.—NATIONAL MUSIC MEETINGS.—The applications from intending Competitors are already rapidly coming in. Several large Provincial Societies from considerable distances have applied, and the prospects of the undertaking are very good. The 15th is the day named for receiving the applications, which must be lodged at the Crystal Palace on that day. The railway companies have made material reductions in their fares, available between the 26th June and 8th July inclusive, for the Competitors at these Meetings. Conveyance from London to the Palace is found by the Crystal Palace Company.

PAREPA'S FAREWELL TO PHILADELPHIA.

(From the "Philadelphia Press," March 21.)

Mdme. Rosa's performance of Constance was distinguished by all the archness, grace, feeling, and exuberant vivacity, as well as by the splendid vocalism, which have so many times evoked the enthusiasm of Philadelphia audiences and endeared this artist so much to the hearts of all our music-lovers. She is indeed a glorious singer and a delightful actress. She does nothing badly, or even indifferently well, and in many solos stands pre-eminent and unequalled. We shall miss her early next season. Even the presence of Lucca, Patti, and Tamberlik, if they come, as is expected, cannot exactly compensate for the loss of Parepa. Other great singers are as delightful, some of them, perhaps, more so in their ways, but, probably, none whom we are likely to hear next season possess the fullness, sonority, and richness of voice which make Mdme. Rosa, so grand a vocalist, and we may confidently predict that none will evince greater sweetness and amiability of disposition, or acquire a stronger hold upon the respect and affection of the public. Mr. Carl Rosa conducted the orchestra with his usual grace and exactitude. And thus closed the season of the Parepa-Rosa English Opera Company. Farewell, noble soprano, and the able artists who have assisted you, and may you be long return to us.

WAIFS.

Signor Giulio Alary has arrived in London.

Chicago calls the great fire "the recent heated term."

Mr. Gilbert's next venture will be a mythological comedy.

Blind Tom is applauding his own performances, down South.—*Dexter Smith's*.

Miss Lina Glover, the young and favourite vocalist of Dublin, has arrived in London.

The *Woman in White* has been successfully brought out at the Manchester Theatre Royal.

The Duke of Edinburgh has become a member and Vice-Patron of the Civil Service Musical Society.

Joe Jefferson's receipts last year were equal to all the salaries of all the clergymen in New York put together.

A Western musician who put his lips to a brass horn on a recent cold day will not be able to let go until navigation opens.

The Duke of Manchester has accepted the position of President of the Society for the Encouragement of the Fine Arts.

Friedensfestmusikspektakelmachen—according to *Watson*—is the fearful epithet that the German tongue flings at Gilmore.

Samuel Goodridge. Salem. One hundred and five. Without glasses. Saws four cords a day. Wife, ninety-nine. Baby, eighty.

A new comic opera, with music by W. Meyer Lutz, entitled *The Miller of Milberg*, is to be produced at the Gaiety.

The morning performance at the Haymarket Theatre, in aid of the widow and children of the late Hamilton Hume, realised over £110.

The French Theatre, New York, is now being altered, under the supervision of Mr. Fechter, and is, in future, to be called the Lyceum.

Dr. Westland Marston's *Life for Life*, has been produced at the Theatre Royal, Birmingham, with Miss Neilson in the character of Lillian.

Miss Augusta Thomson has been performing Fredegond at the Portsmouth Theatre. A contemporary says she is the "life and soul of the piece."

Flotow's latest opera, *L'Ombre*, has been received with great favour at Turin. A correspondent writes us that "bravos, bis, rappels, rien n'y a manqué."

Messrs. F. B. Chatterton and Andrew Halliday are to be congratulated upon the success of the Drury Lane drama, *Rebecca*, in Birmingham. Money has been refused at the doors nearly every evening.

President Grant has announced his attention of attending the International Musical Jubilee, in June, at Boston. The Government has ordered the Washington National Marine Band to participate in the festival.

An American paper publishes the following bit of news:—

"Jennie and Bessie Long, nieces of the late Charles Dickens, their mother having been his sister, are playing pantomime in one of the small towns of England."

A fertile-minded Parisian has suggested that the drop curtain of the Paris Opera House should consist of one vast mirror; and he expatiates upon the magnificent effect it would create with its multiplication of lights and beautiful women in elegant toilets.

The M.S., consisting of more than a thousand pages, written in Gottschalk's own hand, and giving an animated description of New York society, is about to be published at the expense of the Emperor of Brazil, with whom the pianist lived upon the most intimate terms.

The orchestra of the Philharmonic Society will play an overture, Mr. Henry Leslie's Choir will sing some Part-Songs, and the Students of the Royal Academy of music will sing the National Anthem, on the occasion of the presentation of the Sterndale Bennett Testimonial.

The *New York Tribune* says of Madame Parepa Rosa:—"She has done more to elevate the standard of art and improve public taste than all the other great singers who have been here the last ten years. What Theodore Thomas has done in one branch she has done in the other."

Mr. Algernon Chatterton will give readings from the poets and humourists on Tuesday next at the Harp Recital which Mr. Frederic Chatterton announces at Ealing. Longfellow's *King Robert of Sicily*, Browning's *Good News from Ghent*, Tennyson's *Lady Clara Vere de Vere*, &c., &c., are included in the list.

In consequence of Mr. Ransford's annual benefit having been fixed for Thanksgiving Day, there was then only a limited attendance of the public. The *beneficiaire* therefore announces a second concert for Thursday evening at St. James's Hall, for which occasion we are informed that the artists who previously supported him have volunteered their services.

Wachtel doesn't like Chicago, and the feeling is mutual. He was suddenly "indisposed," and refused to sing. Manager Wood has sued his managers for 10,000 dolrs. damages. The *Times* of that city says:—"Good-bye Wachtel! You may be the greatest singer that ever visited Chicago; you are the most troublesome one beyond a doubt."—*Dexter Smith's*.

Miss Rebecca Jewell, formerly Westmorland Scholar in the Royal Academy of Music, was married to Mr. Herbert Brewitt Hilliard, at St. Gabriel's, Warwick Square, on Tuesday. There was a choral service and Mr. Randegger's anthem, especially composed for the occasion, was sung by twelve of his pupils from the Royal Academy of Music.

Mr. G. R. Wilkinson, the courteous acting manager of St. George's Hall, announces his annual benefit to take place on the 22nd of this month, when an attractive programme will be presented. In his dual capacity of manager of the Hall and secretary to the New Philharmonic Society Mr. Wilkinson's services have been generally recognized, and his friends will no doubt give him a "bumper."

You will stare at a strange notion of mine; if it appears even a mad one, do not wonder. Had I children, my utmost endeavours should be to make them musicians. Considering I have no ear, nor even thought of music, the preference seems odd, and yet it is embraced on frequent recollection. In short, as my aim would be to make them happy, I think it the most probable method. It is a resource which will last them their lives.—*Horace Walpole*.

On Thursday week a grand monster concert was given in the East Cavalry Barracks Riding School, Aldershot, and proved an unmitigated success. The attendance was large, and the programme was carried out in a most satisfactory manner. The riding school was floored expressly for the occasion, the orchestra at the eastern end of the building presenting a graceful and effective tableau. The performance was repeated on Friday evening.

A lady took her son, of some five years, to church. After the minister had been preaching about half an hour, the little fellow grew sleepy and began to nod. The mother roused him into attention several times by pinching, but, as it seemed a hopeless case, she concluded to let him sleep undisturbed. After the little fellow had his nap out, he awoke, and saw the minister still holding forth. He looked up in his mother's face, and innocently asked, "Mother, is it this Sunday night or is it next Sunday night?"

LIST OF THE ORCHESTRA AT HER MAJESTY'S OPERA 1872.—1st Violins:—Sainton (principal), Amor, Desjardin, Haag, Hill, Ketrinus, Loades, Nicholson, Rendle, Risegari, Ries, Wiener. 2nd Violins:—Willy (principal), Clementi, Diehl, Dupuis, Easton, Morley, Newsham, Snewing, Villin, Wilkins. Tenors:—Waeffelghen (principal), Bernhardt, Broedelet, Colchester, Mapleson, Reynolds, Schreurs, Zerbini. Violoncellos:—Lasserre (principal), Bienne, Daubert, Lutgen, Petit, Vieuxtemps, Woolhouse. Double Basses:—White (principal), Durier, Edgar, Neuirth, Pratten, Wand, Winterbottom. Flutes:—Swenson, (principal), Brossa. Oboes:—Dubrucq (principal), Engel. Clarinets:—Lazarus (principal), Snelling. Bassoons:—Watton (principal), Haveron. Horns:—Paquis (principal), Handley, Keevil, Waterson. Trumpets:—Reynolds (principal), Newzerling. Trombones:—Brindley, Tull, Webster. Euphonium:—Phasey. Drums:—Horton. Grosses Casse:—Middleditch. Triangle:—Orchard. Composer, Director of the Music, and Conductor, Sir Michael Costa.

The latest curiosity of Life Insurance is that the existence of Mr. P. S. Gilmore has been insured for 200,000 dollars in fifteen different offices, by the guarantors of the Boston Jubilee Fund, the policies to run for six months. This is the handsomest testimonial which Mr. Gilmore has ever received—all the gold-headed canes and pieces of plate in the world would be nothing to it, for it is a simple admission of the fact, that without him the monster *fete* could not go on at all. No Gilmore, no Jubilee! Under such circumstances, the least that he can do for half a year to come is to look well to the soles of his boots, to be careful how he changes his flannel in the Spring, and to suffer no considerations of expense to limit him in the purchase of umbrellas.—*N. Y. Tribune.*

Mr. George Legge, of St. Thomas, Regent Street, formerly Archbishop Tenison's Chapel, was, on Tuesday last the 9th inst., presented with a Silver Tea and Coffee Service with Salver inscribed: "From the members of the choir, congregation, and a few other friends connected with St. Mary, Haggerston, of which church he was ten years organist and choirmaster." Mr. Legge's courteous manners, zeal in the discharge of his duties, especial interest in church work and in his choir boys will long be remembered by his old friends in Haggerston. About 70 ladies and gentlemen sat down to a supper, Dr. Richard Wallace, a former churchwarden, presiding. There were no less than six gentlemen ex-churchwardens present, with many old friends connected with St. Mary, Haggerston.—(*Communicated.*)

The *Morning Post* informs us that, in compliance with a general wish an extra concert will be given this day (Saturday) for the benefit of the director, Mr. W. Ganz, when Mlle. Carola, Madame Camilla Urso, Herr Heermann, Mr. R. Blagrove, M. Paque, Mr. J. F. Barnett, and Mr. Ganz will appear, and there is every reason to believe that the concert will be an unusually good one, and a great source of pleasure to all who attend. It is hoped that the great success which has crowned this praiseworthy venture may be sufficient inducement to the director to continue the series next season; when, if he carries them on in the same spirit of energy and enterprise, influenced by good taste, as that which marked the series now at an end, there is no reason why these Saturday Evening Concerts should not become one of the permanent institutions of the musical season.

Madame Lucca's reappearance as Recha (Rachel), in Halévy's *Juive*, was, according to all the Berlin papers, an extraordinary success. "The part"—says the *Echo*—"is not a new one of hers, though she has not sung it for years, for she is obstinate in keeping to her repertory. It is really a pity that the triumphs she achieves every year in Berlin, London and St. Petersburg, should cause her to take things easily, and mislead her to limit herself to a very small list of characters, a list, moreover, which, of late years especially, has exhibited a considerable partiality for comic opera. In our opinion, Madame Pauline Lucca is wrong to evince this coyness for great tragic parts; her Recha once more showed very distinctly that weighty and strong accents of musical tragedy are the very ones which own in an eminent degree her way. By the original charm of her conception, and by her perfectly admirable execution of each number, she worked the public up to manifestations of the greatest delight."

Brunswick.—Herr Franz Abt, the Ducal Capellmeister and well-known song-composer, has accepted an invitation to visit America and be present at the St. Louis Vocal Festival. On hearing of his projected trip, the Baltimore Male Choral Society, Germania, wrote and asked his permission to get up a concert in his honour. The offer was too flattering to be refused, so Herr Abt will make a stay of a fortnight or so at Baltimore before proceeding to St. Louis. Previously to leaving Brunswick, however, he gave a farewell concert in which the orchestra of the Ducal Theatre, Mdle. Orgelt, Herren Behrens and deSwert, from Berlin, took part. The lady delighted her audience with "Casta Diva," Alabieff's "Nachtigall," and Abt's "Wunsch," the last being vociferously encored. Herr Behrens gave "Herzliebste, gute Nacht," by Abt, and "Schneeglöckchen," by Dorn, adding, in obedience to the generally expressed wish, "Still ist die Nacht," by Abt. Herr de Swert performed a new Violoncello Concert by Eckart. The principal orchestral pieces were Berlioz's "Queen Mab," Weber's overture to *Euryanthe*, the prelude to Wagner's *Lohengrin*, and the same composer's "Kaisermarsch."

PERTH.—Some time since, the members of the orchestra of the Nationaltheater got up a grand concert, the net receipts from which, namely, 1000 florins, they forwarded to Herr Richard Wagner, for the advancement of his Bayreuth Festival-Stage-Play enterprise. In acknowledgment of this gift, Herr R. Wagner sent the following reply to Herr Richter, the conductor: "My dear Friend, to the excellent musicians and admirable artists, who lately honoured me with a communication I prize very highly, after having previously most zealously exerted themselves practically, to forward my unusual artistic plans, I think I cannot better express my hearty thanks than by begging you

to convey them verbally to my honoured friends. My last year's appeal was a question, or summons, addressed to the world; I had to await quietly the reply, in order to learn, from whatever quarter it might come, on whose sympathy I might rely. The greater the distance whence the reply came, the more considerable and the more encouraging must be its effect upon me. I have received no more welcome reply than that despatched from Peth by its worthy musicians, of whom I preserve so strong and so lively a remembrance. Greet everyone of them cordially for me, and tell them all I am of good cheer.—*Lucerne, 12th March, 1872.* Your friend, RICHARD WAGNER."

COPENHAGEN.—22nd March. The musical season has not been a very eventful one since New Year. It is only now beginning to grow a little more lively. The principal blame of this dearth of music must be attributed to the various masked balls, or, as they are here termed, "carnivals." Whenever one of these "carnivals" is coming off, people speak and think of nothing else; in a word they are carnival-mad. Even Beethoven's Ninth Symphony, which was repeated on the 19th inst., in the Musical Union, no longer proved attractive. It is, however, not to be denied that an Artists' or Students' Festival, of the "carnival" class, possesses an especial charm. The Copenhagen youth then crowd the beautifully decorated Pergola, and the rooms of the Casino, thinking of no "Mastersingers" or Symphonies in the world. For a thaler or two you can enjoy an entertainment which tops everything else—at least, so say the ladies. There has been nothing new to be expected at the Opera. *Die Meistersinger* have engrossed everyone's time. At length they were to be produced on the 15th inst., when Hans Sachs fell ill, and the opera had to be postponed. However, "Omittance is no acquittance." To-morrow evening will *Die Meistersinger* now make their bow, at least, so says the playbill, and the places, not reserved for subscribers, are already twice the usual price. To-morrow evening, too, Fritz Hartwigson, the pianist, who is settled in London, gives a grand concert in the large room at the Casino. It is the second concert he will have given during his present visit. At the first, he played Rubinstein's D minor Concerto, and Schumann's "Etudes symphoniques." His style is characterized by great strength, *bravura*, and lasting qualities, besides being agreeable and correct.—While, however, public concerts have been lately quite the exception, there have been heaps of private ones. Everybody who can play or sing in the slightest degree feels the desire of giving a private concert. On Palm Sunday, the Chorus of the Theatre Royal will get up a grand concert at one of the principal churches, while, towards the end of the month, the St Cecilia Association will give a performance of sacred music in the hall of the University.—Correspondence of the *New Berliner Musikzeitung.*

MUSIC RECEIVED FOR REVIEW.

CRAMER, Wood & Co.—Polonaise in A, by E. de Paris.
NOVELLO, EWER & Co.—"The Organist's Quarterly Journal," for April.
CHAPPELL & Co.—"One Summer's Day," song, by H. W. Goodban.
MUTELER & Co.—"I weep alone" and "At last," songs, by Francesco Berger;
Gavotte in A, by Gluck, arranged for piano by H. W. Goodban; "Dark Blue Galop," by H. W. Goodban.

Advertisements.

THE VOICE & SINGING

BY ADOLFO FERRARI.

THE FORMATION AND CULTIVATION OF THE VOICE FOR SINGING

Price 12s.

London: DUNCAN DAVISON & Co., 244, REGENT STREET, W.

DR. STOLBERG'S VOICE LOZENGE,

For invigorating and enriching the voice, and removing affections of the throat.

HAS maintained its high character for a quarter of a century; and the flattering testimonials received from Grist, Persiani, Lablache, and many of the Clergy and Statesmen, fully establish its great virtues. No Vocalist or Public Speaker should be without it. To be obtained of all Wholesale and Retail Chemists in the United Kingdom.

Published this day,

"THE ROVER,"

SONG,

WORDS AND MUSIC BY R. T. GIBBONS,

Price 3s.

London: DUNCAN DAVISON & Co., 244, Regent Street.

Just Published,

E. DE PARIS' "POLONAISE IN A,"

Price 4s.

London and Brighton: CRAMER & Co.

Also by the same Composer—"PERDITA," morceau de Salon, &c. "LA VIVANDIERE," March, 3s. "LES OISEAUX," &c.

BOUDALT'S PEPSINE POWDER.

Taken by Dyspeptics at each meal (Bottles of One Ounce).
PRIZE OF THE FRENCH INSTITUTE, 1856.
SOLE MEDAL, PARIS EXHIBITION, 1867. SILVER MEDAL, 1868.
 and supplied to the principal Hospitals of Paris since 1854.

BOUDALT'S PEPSINE WINE (SHERRY), 4s. & 8s.

Delicious and agreeable to take, and superior to all others.

BOUDALT'S PEPSINE Lozenges, 4s
Pills, 4s.

A very convenient form for Persons travelling.

HOTTOT-BOUDAULT, 7, Avenue Victoria, Paris.
A. & M. ZIMMERMANN, 7, Fen Court, London E.C.
 May be obtained through all Chemists.

MY FATHER'S BIBLE. NEW SONG. Words by
 T. OLIPHANT. Music by BRINKLEY RICHARDS. "The poetry is very touching,
 and the melody equal to anything Mr. Richards has ever written." 3s. Post free at
 half-price.

HOW LOVELY ARE THE MESSENGERS. From
 Mendelssohn's "St. Paul." Transcribed for the Pianoforte by GEORGE F.
 WEST. 3s. Free by post at half-price.

THE JOYFUL PEASANT (Der lustige Bauer).
 SCHUMANN. Transcribed for the Pianoforte by GEORGE F. WEST. 3s. Free
 by post at half-price. London, sole publishers, ROBERT COCKS and Co. New Bur-
 lington Street. Order of all music-sellers.

NEW PART-SONG FOR MALE VOICES.
 "O, MISTRESS MINE," by G. A. MACFARREN, price 6d. nett, being No. 4 of
 "THE CHORAL HARMONIST," a selection of part music for Male Voices,
 edited and dedicated to the Moray Minstrels and the Civil Service Musical Society,
 by their Conductor, JOHN FOSTER. Lists of contents of the work on application to
 the publishers.

LAMBORN COCK & Co., 63, New Bond Street; and CRAMER, WOOD & Co.

A SACRED CANTATA,

ENTITLED

"SUPPLICATION AND PRAISE,"

Will shortly appear, Composed by
DR. ROBERT SLOMAN.
 Organist of St. Martin's Church, Scarborough.
 The Words selected from the Holy Scriptures.

CONTENTS—

Introduction and Chorus—"Bow down Thine ear." Chorale—"O God our help
 in ages past." Solo—"Teach me Thy way, O Lord." Trio (for female voices)—
 "Be merciful." Recit.—"For Thou art good and gracious." Solo—"Give ear
 unto my prayer." Chorus—"Give ear unto our prayer." Recit.—"Like as the
 smoke vanisheth, so shalt Thou drive them away." Solo—"Let the righteous
 rejoice before the Lord." Double Chorus—"O sing unto God." Recit.—"Blessed
 are the people that can rejoice in Thee." Double Chorus—"All nations shall worship
 Thee." Chorale—"Before the hills in order stood." Recit.—"The very heaven
 shall praise Thy wondrous works." Chorus and Fugue—"All nations whom Thou
 hast made shall come and worship Thee, and shall glorify Thy name."

Subscriber's Copy, 5s.

Subscribers' names received by Messrs. DUNCAN DAVISON & Co., 244, Regent
 Street, W.

"PLEIN DE DOUTE,"

SONATA FOR PIANOFORTE SOLO.

Adagio maestoso, Allegro con brio, Romanza, Intermezzo, Scherzo and Trio,
 Rondo brillante. Composed and Dedicated by permission to
MADAME ARABELLA GODDARD,

By BERNARD FAREBROTHER.

London: LAMBORN COCK & Co., 63, New Bond Street, W.

BRIGHTON CONCERT AGENTS,
PIANOFORTE AND MUSICSELLERS.
LYON & HALL,

WARWICK MANSION.

Published this Day.

"VENICE,"

A DESCRIPTIVE SKETCH FOR THE PIANO,

At Midnight, "The Gondola," "The Cavalier's Song," "The Boatman's Song."

Composed by

RICHARD HOFFMAN.

Price 3s.

London: DUNCAN DAVISON & Co., 144, Regent Street.

Published this Day.

"THE SEASONS,"

DUET FOR SOPRANO AND BARYTONE,

Composed by

DR. FERDINAND RAHLES.

Price 4s.

London: DUNCAN DAVISON & Co., 244, Regent Street.

Just Published,

THE
TEMPERANCE DIBDIN
 COMPRISING
20 ORIGINAL SONGS

Adapted to as many expressive Airs of the late
CHARLES DIBDIN,

BY

O. F. ROUTH.

PRICE EIGHTPENCE.

LONDON:

DUNCAN DAVISON & CO.,
 244, Regent Street, W.

"Music married to verse" of moral tendency, even though that verse
 fall infinitely short of Milton's excellence, is a power for good among the
 people which no moral reformer can afford to despise. Hence the Teetotalers
 have judged well to supplement their treatises in print, and their addresses in
 the lecture-hall by "melodies" in praise of water, and in reprobation of
 strong drink.

These productions, however, are of unequal merit. While some are every-
 thing we could desire, considering the nature of the subject,—others (and they,
 perhaps, the greater portion) are, it must be owned, nothing more than sorry
 adaptations to popular street tunes of the stock phrases and illustrations of
 the Teetotal platform, sounding grotesque and vulgar in the fastidious ear of
 taste. At all events, no one will deny that the number of really good
 Temperance songs may be increased with advantage to the cause they are
 designed to promote; so that the contribution of another score to the common
 stock, adapted to as many separate tunes, needs no apology. Something also
 may be said as to the tunes. These should always possess intrinsic merit,
 and not owe their popularity to some passing whim of the place or hour.
 Now, to my mind, none seem better to answer this description than the songs
 of Charles Dibdin, which, as sung by Incedon, our grandsires and grand-
 mothers applauded to the echo. Dibdin himself was the slave of drink, and
 many of his songs go to encourage the drinking habit in those for whom he
 wrote, the tars of Great Britain,—men, one would think, who, of all others
 ought to keep a steady brain in their heads.

To the present generation, accustomed only to airs of far inferior value,
 those of Dibdin would come with all the attractions of novelty, nor is it so
 difficult as might be supposed to effect the transformation of this priest of
 Bacchus into the apostle of temperance. The tunes I have selected are full
 of life and expression, bold or pathetic as the subject demands, but never
 ranting or lackadaisical. In short, our author was a genius, and genius
 retained on the right side may surely effect as much for temperance, as, on
 the wrong side, it has ever done for drink and degradation.

As to my own part in this business. I have not attempted to imitate, or,
 rather parody, the words of my author, except in one or two instances. The
 songs are original, whatever be their quality in other respects; and all the
 praise I claim for them is, that they are strictly in character; that is, in
 keeping with their respective airs. With my author, I have taken especial
 pains not only to make the air and the general sentiment of the song agree,
 but that the words should vary with the varying strain. Dibdin's tune was
 inspired by the words. His adapter had to reverse the process, by making
 words in harmony with the tune.

O. F. R

MADAME SAINTON-DOLBY'S TUTOR FOR ENGLISH SINGERS

A complete course of Instruction in the
Art of Singing.

To be published in Three Monthly Parts (each complete in itself).

Price 5s.

Part 1. Now Ready

MADAME SAINTON-DOLBY'S TUTOR FOR ENGLISH SINGERS

Part 1.—February.

CONSISTS OF

A short treatise on the Formation, Production,
and Cultivation of the Voice,

With numerous Scales and Exercises.

60 pages. Price 5s.

MADAME SAINTON-DOLBY'S TUTOR FOR ENGLISH SINGERS

Part 2.—March.

TREATS OF

Expression, Style, Taste, &c.,

With Progressive Exercises for their application.

80 pages. Price 5s.

MADAME SAINTON-DOLBY'S TUTOR FOR ENGLISH SINGERS

Part 3.—April.

CONTAINS

Several Songs, selected from well-known Oratorios,
as well as Ballads, Ancient and Modern, with
Remarks on the correct manner of interpreting
each of them.

60 pages. Price 5s.

LONDON:

BOOSEY & CO., HOLLES STREET.

And all Musicsellers.

TITO MATTEI'S NEW AND SUCCESSFUL COMPOSITIONS.

	Duet.	Solo
Grande Valse	5 0	8 0
Second Valse (Bouquet de Fleurs)	5 0	
Third Valse (Fenelia)	5 0	
I Puritani (Grand Fantasia)	6 0	
Pas de Charge (Morceau de Salon)	4 0	
Il tramonto del Sole	4 0	
Il folletto (Galop de Concert)	4 0	
Un Sogno d'Amore (Nocturne)	4 0	
Addio del Passato (de Verdi.) Transcription variée	4 0	
Una notte d'Estate (Nocturne)	4 0	
Etude de Concert	5 0	
Dancing Leaves	4 0	
Mergellina (Barcarole)	4 0	
La Harpe (Romance)	4 0	
Souvenir d'Italie (Nocturne)	4 0	
La Gaité (Scherzo)	3 0	
The Fairy's Reverie	4 0	
La Mandoline (Etude Caractéristique)	4 0	
Oh! dear, what can the matter be. Transcribed	4 0	
Quadrille Brillante (for Piano) 1st set	4 0	4 0
98 Waltz	4 0	
Non è ver. Brilliantly Transcribed	4 0	
Bloom is on the Bye. Brilliantly Transcribed	4 0	
Marche Orientale (Bottesini.) Brilliantly Transcribed	4 0	
Orphée aux Enfers (Divertissement)		6 0
Vaillance (Fantaisie Polka)	4 0	4 0
Eco di Napoli (Tarantella Beignani)		5 0
Une Perle (Morceau de Salon)	4 0	
Le Nid et la Rose (Mélodie)	4 0	
Galop de Concert (Le Bearnais)	5 0	
'Tis the Harp in the Air (WALLACE.) Brilliantly Transcribed. Just Published	4 0	
Avant la Danse (Valse Romantique.) Just Published	5 0	
La Lyre (Nocturne.) Just Published	4 0	
Grande Marche Fantastique. Just Published	5 0	

VOCAL MUSIC.

Che gioia (Valzer.) Sung by Mlle. Marimon. Intro- duced in the Opera of <i>Don Pasquale.</i> Just Published	4 0
Non so Perché (Mélodie-Valzer.) Sung by Mlle. Colombo	4 0
The Forsaken Nest ("Le nid abandonné." Sung by Madame Trebelli-Bettini)	4 0
Never More ("Non è ver.") With English and French words	4 0
Non è ver (Romanza.) Sung by Signori Ciabatti e Cara- voglia	4 0
Non torno (Romanza.) Sung by Signori Ciabatti e Cara- voglia	4 0
Lo Scapato. Sung by Mr. Santley	4 0
Dèi Parla (Romanza)	4 0
Io la Perdei (Ditto)	4 0
Tornèra (Romanza)	4 0
Ma cosa vuoi da me (Canzonetta)	5 0
Vo Danzar (Valzer.) Sung by Mlle. Carlotta Patti	5 0
La Pesca (Canzone.) Sung by Mr. Lewis Thomas	4 0
Mergellina. Sung by Signor Stagno	4 0
Il farfallone. Sung by Signor Ferranto	4 0
Un Rosajo (Romanza.) Sung by Signor Cotogni	4 0
Niente per Forza (Canzonetta)	4 0

LONDON:

HUTCHINGS & ROMER

9, Conduit Street, Regent Street, W.

THE SINGER'S LIBRARY

OF

CONCERTED MUSIC

EDITED BY

JOHN HULLAH.

PRICE OF EACH NUMBER TWOPENCE.

The following Numbers have been recently published :—

- | | | |
|--|------------|-------------------|
| 82. Here, slaves of the lamp.
(<i>Aladdin</i>) | S.S.S.A. | Bishop. |
| 83. When all the world is young,
lad | S.A.T.B. | Boyton Smith. |
| 84. O sweet and laughing valleys | S.A.T.B. | Mendelssohn. |
| 85. Joyous life (<i>Ben è ridicolo</i>).
(Harmonized by the Editor.) | S.A.T.B. | A. Randegger. |
| 86. Hark the birds melodious
sing. Madrigal | S.S.A.T.B. | T. Linley. |
| 87. Three Part Songs. To distant
lands; In early spring
time; High in the linden | S.A.T.B. | Mendelssohn. |
| 88. Summer's eve | S.A.T.B. | W. Vinnicombe. |
| 89. Early violets | S.A.T.B. | A. B. Burrington. |
| 90. While the moon shines bright | S.A.T.B. | Bishop. |
| 91. The bay of Biscay.
(Harmonized by the Editor.) | S.A.T.B. | John Davy. |
| 92. Blow gentle gales.
(Arranged by the Editor as a Quartet.) | S.A.T.B. | Bishop. |
| 93. The stars are with the voyager | S.A.T.B. | J. L. Hatton. |
| 94. Sabbath bells | S.A.T.B. | Ferdinand Hiller. |
| 95. The Campbells are comin'
(Harmonized by the Editor.) | S.A.T.B. | Scottish Air. |
| 96. Slow fades the light. Trio
(Melody by J. P. Knight). | S.C.B. | Perugini. |
| 97. Far down in the forest.
(Gipsy Life) | S.A.T.B. | Schumann. |
| 98. The traveller. Glee | S.A.B. | W. Horsley. |

Catalogues of the entire Series, Sacred and Secular, sent
free by post to any part of the world.

LONDON:

ASHDOWN & PARRY,
HANOVER SQUARE.

An Entirely New Work for Musical Education. MAYNARD'S MUSIC COPY BOOKS

CONTAIN
A PROGRESSIVE COURSE OF INSTRUCTION IN MUSIC,
UPON A SYSTEM DESIGNED BY
WALTER MAYNARD.

The exercises are set at the top of each page, and blank staves are left for the pupil to copy the examples given. The Rudiments of Music are explained as simply as possible. Diagrams of the Pianoforte Keyboard are provided, by means of which the notes can be more easily learnt than by any other method. The fundamental rules of Harmony and Thorough Bass are practically illustrated, and a plan laid down by which Singing at Sight can be learnt without assistance. The Music Copy Books will, it is believed, be equally useful to master and pupil, by relieving the former from the necessity of constantly repeating the same rules, and ensuring the gradual progress of the latter.

THE AUTHOR'S PREFACE.

"Intelligence, or, as it has been called, intellectuality, is an essential element of all Art, practical as well as creative, and of none more so than of Music. Its development should be zealously encouraged in this branch of education, which, however, can be, and often is, conducted without calling into action any of the higher attributes of the mind. The Rudiments of Music are generally learnt by rote; proficiency in singing or playing acquired by that which is equivalent to automatic action of the voice or fingers. This should not be. Students should be taught that all musical sound, whether vocal or instrumental, is intended to convey some definite meaning; they should be made to reflect upon every phrase they have to sing or play, and thoroughly to understand that intelligence is the very essence of our Art. Music can thus become an important means of mental training. It is in this respect that the system of instruction now published for the first time in a complete form will, I hope, be useful. The plan I have set forth seems to necessitate concentration of thought upon the subject of study; it affords assistance to the memory, and tends to cultivate habits of precision, observation, and comparison. These are advantages which speak for themselves. Experience has proved that by writing exercises, pupils make steadier and more rapid progress than by the most frequent oral repetition of rules or notes. The hand and pen assist the eye and ear, and the result is more satisfactory than when the voice or fingers are guided by the eye or ear alone. I do not, for a moment, assume that this method will dispense with the necessity of vocal or instrumental practice; but as such practice becomes less troublesome and laborious if pursued with intelligence, it is evidently desirable in teaching music, to stimulate the faculty of thought. And that is the object I have had in view while writing the present elementary work.—WALTER MAYNARD."

Parts I. and II. contain Rudiments of Music.
Part III. contains Instructions for the Pianoforte.
Parts IV. and V. contain the Rudiments of Harmony.
Part VI. contains Instructions in Vocalization, Part-Singing, and Singing at Sight.

PRICE SIXPENCE EACH.

MAY BE HAD OF
CHAPPELL & CO., 50, New Bond St., London,
Or of any Music-seller in Town or Country.

New Work for Singing Classes. CHAPPELL'S PENNY OPERATIC PART-SONGS.

FOR SOPRANO, ALTO, TENOR, AND BASS.

"The present collection of Part-Songs is entirely new, being selected and adapted from the most striking and popular Choruses in the Favourite foreign Operas. The Arrangement is purely Vocal, such Choruses only being chosen as can be sung without the aid of an Instrumental Accompaniment. The Words have been expressly written for the Work, by C. J. ROWS, and the Harmonies arranged in four parts by Dr. E. F. RIMBAULT, as likely to be most useful in small classes.

1. HYMN OF THE FISHERMEN'S CHILDREN. Adapted to a Melody from Herold's "Zampa."
2. FAYS AND ELVES (*In mia fe*). From Flotow's "Marta."
3. SPRING'S BRIGHT GLANCES (*In Eteia non s'ha*). From Bellini's "La Sonnambula."
4. FROM YONDER VALE AND HILL (*D'immenso giubilo*). From Donizetti's "Lucia di Lammermoor."
5. HERE WE MEET (*Qui la selva*). From Bellini's "La Sonnambula."
6. ONWARD TO BATTLE (*Squili eheggi*). From Verdi's "Trovatore."
7. KATAPLAN (*Kataplan*). From Donizetti's "La Figlia del Reggimento."
8. THE GIPSY'S STAR (*Verdi! la fosca*). From Verdi's "Il Trovatore."
9. WAR SONG OF THE DRUIDS (*Dell'aura tua profetica*). From Bellini's "Norma."
10. IN MERCY, HEAR US! (*Cielo clemente*). From Donizetti's "La Figlia del Reggimento."
11. COME TO THE FAIR! (*Accorrete, giovinette*). From Flotow's "Marta."
12. FRIENDSHIP (*Per te d'immenso giubilo*). From Donizetti's "Lucia di Lammermoor."
13. AWAY, THE MORNING FRESHLY BREAKING (*The Chorus of Fishermen*). From Auber's "Masaniello."
14. PRETTY VILLAGE MAIDEN (*Peasants' Serenade Chorus*). From Gounod's "Faust."
15. THE SOFT WINDS AROUND US (*The Gipsy Chorus*). From Weber's "Preciosa."
16. SEE HOW LIGHTLY ON THE BLUE SEA (*Senti la danza invitaci*). From Donizetti's "Lucia di Lammermoor."
17. SEE THE MOONLIGHT BEAM (*Non far Mollo*). From Donizetti's "Lucia di Lammermoor."
18. ON YONDER ROCK RECLINING. From Auber's "Fra Diavolo."
19. HAPPY AND LIGHT. From Balfe's "Bohemian Girl."
20. COME, COME AWAY (*Ah! que de moins*). From Donizetti's "La Favorita."
21. HYMEN'S TORCH (*Il destin*). From Meyerbeer's "Huguenots."
22. COME, OLD COMRADE (*The celebrated Chorus of Old Men*). From Gounod's "Faust."
23. GHOST NIGHT POWERS OF EVIL (*The Chorus of the Cross*). From Gounod's "Faust."
24. O BALMY NIGHT (*Com e Gentile*). From Donizetti's "Don Pasquale."

To be Continued.

London: **CHAPPELL & CO., 50, New Bond St.,**
And of all Music-sellers.